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THE ERA

ESTABLISHED 1837.

Wires: "The Era," London. 'Phone: 4546 and 4547 Regent. Publishing Offices: 35, Wellington Street, Strand, London, W.C.2.

VOL. 86. No. 4,393. REGISTERED AT THE GENERAL POST OFFICE AS A NEWSPAPER. THURSDAY, NOVEMBER 30, 1922. PRICE THREEPENCE.

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TEN YEARS BEHIND!

Mr. Cochran's Charge Repudiated.

By JULIAN WYLIE.

I have just been reading Mr. C. B. Cochran's article, "Reflections in America," published in this week's "Era." I quite agree with him that in America the theatre is a habit, and this is not so in England; but I do not think that the conditions here are any different from what they always were before the war. Things are simply returning to their normal condition in England, slow and painful as the process may be.

The tremendous boom which occurred during and shortly after the war brought into the theatrical business many speculators who were able to make money in those times, and kept out people who had taken the trouble to study the Producer's Art. Now that the slump has arrived, the people with real experience of production are able to hold their own, and the incompetent are being automatically weeded out.

Another point of difference is that the British public have far more resources within themselves for entertainment and amusement than the American public. I am of opinion that in New York many people go to the theatre because there is nothing else to do to amuse themselves. Mr. Cochran is certainly right in saying that American productions receive considerably more assistance from the press than ours do.

I attribute this to the fact that powerful portions of the British press are in the hands of proprietors who detest the theatre.

As far as my own productions are concerned, the falling off in attendances throughout the provinces has really been very small, and my production at the London Hippodrome, "Round in 50," this year has played to almost the biggest year's receipts in the history of this theatre. The drop in receipts in provincial cities I think can be quite fully accounted for by the bad state of trade and the amount of unemployment.

Having just returned from New York myself, and having seen practically all the musical shows there, I must say that I entirely disagree with Mr. Cochran's statement that the standard of production of musical plays and revues in New York out-distances that of London. I certainly saw two revues in New York which were extremely high-class, being original, amusing, and most beautifully mounted; but not in any way ahead of some of Mr. Cochran's London productions. All the other revues in New York were distinctly inferior to British productions of the same type. The most famous of all New York revues was a great disappointment to me; it was a very expensive production, but from an artistic point of view it was extremely old-fashioned, and the scenery, costumes, and lighting would be considered out of date in London.

So far as musical comedy is concerned, the American standard of production is far below that of London. The only musical comedy I saw in New York which was staged in a style equal to Daly's Theatre or the Gaiety, London, was produced by Mr. Edward Royce, the British producer, who was for many years with George Edwardes.

A great many failures have been made in London by managers who have been carried away by their own enjoyment of entertainments in foreign countries, which tickled their fancy mainly because they have been *fresh* to them, and to a great extent *different* from British productions. These shows have been reproduced in England without being sufficiently adapted to British taste, and have failed in consequence.

The British pantomime is an art form totally unknown in any other country, and it would be just as difficult for an American audience to appreciate it as it is for a British audience to enjoy some of the American shows.

Another failing I have noticed is the confusion of *Decor* with entertainment. After all, the most beautiful scenery, costumes, and lighting should be but a background for the actors—nothing more and nothing less. "The play's the thing." I have seen the American "low-brow" type of revue imitated in England without success. By "low-brow" revue, I mean the particular kind of entertainment which consists of a lavish display of decoration, interspersed with music-hall specialities and devoid of any legitimate form. These shows have failed completely to interest or amuse London audiences, who will not tolerate alleged entertainment in which the designer is allowed to dominate everything else, and the frame is considered more important than the picture.

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SCANDAL OF THE EMPIRE EXHIBITION.

Withdrawal of Canada.

Simultaneously we learn that, failing apparently impossible guarantees, Canada will withdraw from the British Empire Exhibition, and that the Committee is to inquire into itself! We are daily in receipt of letters discussing the scandal of the British Empire Exhibition. For the most part they teem with information, which we doubt not will be of great value when the time comes. They are invariably signed by responsible and accurately informed persons, whose confidence we respect and whose communications it seems wise for the moment to keep on file.

We have also received quite a number of letters reviling us in our capacity of a paper mainly representative of persons engaged in the business of pleasure, and therefore not concerned in great issues! These have almost invariably been anonymous.

It certainly was the gross injustice of the procedure in regard to the amusement park concession that first appealed to us. Quickly the scandal, as we will persistently call it, assumed larger and more extensive dimensions. This is a subject for gratification. It has lifted the whole question from a merely commercial and possibly selfish dispute to a wider, and national, and international, plane.

Sir Alfred Butt, the prime mover for a complete investigation, quickly appreciated this new aspect of the business. "I do not care now," said he, "who secures the amusement concession. I am out to have the whole digraceful business put through the riddle. It has ceased to have any personal interst for me—it is a public question."

Sir Alfred Butt puts the whole case in a nutshell. We are very glad to know that this is his attitude and his immovable intention. We are quite content to stand in line. The greater question will involve the lesser question and settle it.

There is only one detail as to which we are at all dubious—the information which reaches us to the effect that the distinguished noblemen and gentlemen, the high officials of the Colonies and Protectorates, for whom the Duke of Devonshire avows a brief in his letter to the "Times," "welcome an inquiry." Says he: "These are the men who are on the executive. What can possibly be wrong? Leave it to them. They will find out what is wrong, and put it right."

Will they find it out? Can they put it right? They are men of unquestioned and of unquestionable probity; but experience has taught us that men of this kind are so apt to lend their names to fine projects and to leave the details to members of that bureaucracy which has cost England during the past few years hundreds of thousands of lives and hundreds of millions of money. They seem to be the origin of the evil.

The British Empire Exhibition, so splendid in its aim, may have had its beginnings in a reeking venality. We have grave doubts if a Board of Trade enquiry would bring out the truth, or anything like the truth. It is just possible that an appeal to such an authority might mean a double coat of whitewash for the real culprits.

So far as the British Empire Exhibition is concerned, we have no suggestion to make that the great folk who adorn its exalted council tables are ignoble in their aims, inefficient, or easily replaced. They are the very necessary ornaments of such schemes, but it is not too much to ask of them a careful introspection—as to whether they have properly assured themselves of the efficiency, we would even say the good faith, of the "permanent officials" or "experienced organisers," with whom they have allied themselves.

The British Empire Exhibition has now been ambling along two years. It seems to have arrived at a scandalous deadlock. Who found the initial guarantees? What has been done with the money? What has been achieved? Is it the fact, or is it not, that the desperate need of the professional promoters of the concern at the present time is to cover up their initial follies, at any cost.

Official inquiries are apt to be long-drawn, boring their slow way through a hide of bureaucracy to a stench of jobbery. They seldom do any good. If they recommend reforms, the reforms are too often of a disposition to take effect in a new and better world. We are almost of a mind to recall Lord Fisher's advice, repeated until it became tiresome, perhaps because it was so deplorably ineffectual, to "sack them all" and start afresh.

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ARTISTS, MUSICIANS, AND OTHERS SEEKING ENGAGEMENTS.
THREE LINES ..... 1s. 0d.
EACH ADDITIONAL LINE (PREPAID) ..... 6d.
DISPLAYED LINES, EACH.. 9d.

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Advertisers and subscribers are requested to forward cheques or Postal Orders in payment of their Advertisements crossed "Lloyds Bank, Ltd." Remittances should be made payable to "The Era," and addressed,
The Manager, "The Era,"
35, WELLINGTON STREET, STRAND, W.C.2.
Ring up 4546 and 4547 Regent.

IMPORTANT NOTICE.

Each week we are obliged to omit Advertisers' announcements because they reach us after we have gone to press. Advertisements should be in our hands during Tuesday, if possible, but at latest by first post Wednesday. Advertisements are received over the counter at "The Era" Office up to, but not later than, 11 a.m. Wednesday.

COMPANIES WANTED.

WANTED, First-class Attractions.
COUNTY THEATRE, BEDFORD,
Dec. 18, Jan. 29, Feb. 5, 26, March 5, 26.
GRAND THEATRE, LUTON,
Jan. 22, Feb. 12, March 12, 19, April 2.
First-class Concert Parties, June 11, on.
NEW T.R., INVERNESS,
Feb. 5, 12, 19, 26, March 5, 26, April 9, 16, 30, on.
No Dramas, or Business through Agents.
E. G. FALCON, New T.R., Inverness.

NEW THEATRE, OXFORD.
WANTED, First-class Attractions only. Bookings include: D'Oyly Carte and Carl Rosa Opera Companies, Phyllis Neilson-Terry, Sydney Fairbrother, Renee Kelly, Bromley Challenor in New Plays, "The Lady of the Rose"; Cicely Courtneidge and Jack Hulbert in "Pot Luck"; "Tons of Money," &c.
Apply, S. C. DORRILL.

PALLADIUM, LLANDUDNO.
WANTED, First-class Revues, Musical Comedies, &c., for next March, April, May, June, July, Aug., Sept. State full details to P. ARTINGSTALL, General Manager.

PAVILION THEATRE, SOUTHPORT.
WANTED, for New Year and Spring, First-class Companies of all descriptions. State full particulars to G. ALEXANDER, Manager.

ARCADIA AND WINTER GARDENS, REDCAR, YORKS.
WANTED, Attractions, Comedy, Farce, Musical, and Repertoire, Dec. 18, Jan. 8, and March, onwards. Apply, HARRY BRIGHT, as above.

WANTED, brilliant Attractions.
GRAND THEATRE, OLDHAM.
Musical preferred.
Feb. 19 (?), 26, March 26.
April 2, 9, and 16.
The Premier Theatre of Lancashire.
Address
ERNEST DOTTRIDGE "Merivale," Clifton-drive, St. Annes-on-Sea.

WINTER GARDENS, NEW BRIGHTON.
Dec. 11 Vacant.
Also January 15, 22, 1923, and a few later dates.
WANTED, First-class Productions only.
Wire for Dec. 11.
A. DOUGLASS.

WANTED, Pantomime, Dec. 26; possibly arrange six weeks. West of England. Details, &c.
BOOKING DEPT., ALBANY WARD THEATRES, LTD., 2, Redland-park, Bristol.

THEATRE ROYAL, ALDERSHOT.
WANTED, first-class Attractions, Jan. 22, 29; Feb. 12; March 5, 12, and Easter Week (April 2). JACK GLADWIN, Empire, Kingston-on-Thames.

TOWN HALL THEATRE, CROMER.
WANTED, first-class Attractions, July, August, and September next; another town in conjunction if desired. BARING BROS., Lansdown-chambers, Cheltenham.

COUNTY THEATRE, BANGOR.
Can stage anything. Seat 1,000. Big district population. First company in for twelve months.
WANTED, refined once-nightly Pantomime or first-class Musical Attraction for Christmas week. Daybill, number on stage, tour list, and lowest certainty or sharing terms, to J. AMES HARE, Proprietor and Manager.

EMPIRE, OGMORE VALE.
WANTED, first-class Attractions, Dec. 11 and 18; also Jan., 1923. Send daybill, RANDELL DAVIES (above).

QUEEN'S HALL, MINEHEAD.
WANTED, Companies, from Dec. onwards, 3 nights each. Share, with small guarantee.
Apply, MANAGER.

COLISEUM, ILKESTON.
Please note the above Theatre is now entirely under new management.
WANTED, Strong Attractions, Dec. 4 (?), 11, 18; also Big Pantomimes for Dec. 26. Jan. 8, 15, Feb. 5, and on, with exceptions.
All coms.,
HARRY REEVES,
Coliseum, Ilkeston.

B. KENNEDY'S THEATRES.
WANTED, first-class Attractions of all kinds, once or twice nightly, for
OPERA HOUSE, DUDLEY,
Jan. 1, 8, and on.
EMPIRE, WEST BROMWICH.
Jan. 1, 8, and 22, various, on.
All coms., B. KENNEDY,
Empire, W. Bromwich. 'Phone, 30.

COMPANIES WANTED.

H. W. ROWLAND'S BOOKING CIRCUIT.
WANTED, High-class Attractions.
D.P. THEATRE, EASTBOURNE,
Jan. 15, Feb. 12, 19, 26, Mar. 12.
GAIETY THEATRE, HASTINGS,
Feb. 19, 26, March 5 (?), April 23.
PLEASURE GARDENS, FOLKESTONE,
Feb. 5, 12, 26, April 9, 30.
PALACE THEATRE, RAMSGATE,
Dec. 11, Jan. 15, 22, Feb. 5, 12, 19, 26.
THEATRE ROYAL, WORTHING.
Dec. 11, Jan. 1, 8, April 9, 23, 30.
NEW THEATRE AT MARGATE.
Seating 1,600 persons.
London Representative for W. W. Kelly and Opera House, Blackpool.
Address,
16, Chandos-street, W.C.2.
Regent 1178. Torobill, Westrand-London.

ROYALTY THEATRE AND OPERA HOUSE,
BARROW-IN-FURNESS.
WANTED Known, owing to alteration of arrangements, Dec. 4 and 11 are now vacant for First-class Attractions. Also open: Jan. 1 (New Year), Jan 29, Feb. 5, 26, March 19, on, with exceptions. Musical attractions preferred. HUGH ROBERTSON, Theatre Royal, Jarrow-on-Tyne.

WANTED, Revues, Dec. 11, onwards.
BOOKING DEPT., ALBANY WARD THEATRES, LTD., 2, Redland-park, Bristol.

PRINCE OF WALES THEATRE, GRIMSBY.
WANTED, Companies, for the following dates:—
Feb. 19, March 1 (3 days only), March 19, 26, April 30, May 7 (?), May 14, 28, June 4, 11.
And Various Autumn Dates.
All communications, J. H. CURRY, as above.

OPERA HOUSE, DUDLEY.
Unexpectedly Vacant, Monday next, Dec. 4, through termination of tour.
WANTED, first-class twice-nightly Attraction.
Wire,
B. KENNEDY,
Empire, West Bromwich. Tel., 30.

THEATRE ROYAL, LINCOLN.
WANTED, good Attractions, Dec. 4 and Jan. 1 (?) vacant through cancelling.
Address, F. KING.

COLISEUM, LONG EATON.
Under entirely new management.
Proprietor, Manager, Lindsey Edwards.
WANTED, first-class Comedies for Jan. 4 and 11 (three nights each).
Apply as above.

THEATRES WANTED.

"LEATHERFACE."
Baroness Orczy's New and Successful Play, with
FRANKLIN DYALL,
Miss Louise Fredericks, and London Company.
WANTED, Dec. 26, Jan. 1, and onwards.
Address,
SYDNEY COLTSON, 111, Jermyn-street, S.W.

UNDER THE DIRECTION OF NELSON KING.
FRANK FORBES-ROBERTSON,
in a Repertoire of Selected Plays, including
"THE CALL OF THE ROAD."
WANTED, Autumn, 1923.
One or two odd dates still vacant in the Spring. Bookings include: Royal, Portsmouth; Royal, Bournemouth; Grand, Southampton; Devonshire Park, Eastbourne; Gaiety, Hastings; Opera House, Blackpool; Grand, Oldham; Royal, Birmingham, &c., &c.
NELSON KING, c/o A.T.M., 178, Shaftesbury-avenue, W.C.2.

WANTED, first-class Theatres and Halls.
"OH SAY"
(Cast includes Stanley Cooke).
Jan. 29 & Feb. 5 (follow Hippo., Boscombe).
"THE JOY BOX,"
the New Revue, featuring
Jerry Verno and Stan Stewart.
Dec. 18, 25, and Jan. 1 (?).
"THE HEART OF A CHILD"
(The Kingsway Theatre Production),
Dec. 25, Jan. 1, 8 (?) and 15.
W. FOSTER HORSFIELD,
Suite 21 and 22,
26, Charing Cross-road, W.C.2.
Telephone: Gerrard 7167.

"THE SIGN OF THE CROSS."
"THE SIGN OF THE CROSS."
"THE SIGN OF THE CROSS."
WANTED, January 1.
January 1.
January 1.
Glasgow or Newcastle district preferred.
Feb. 12 (to oblige Mr. Percy Hutchison), February 19.

WILLIAM MACLAREN.
This, Opera House, Kirkcaldy, N.B.
Next, Empire, Clydebank, N.B.

MME. SELMA'S STUPENDOUS FAIRY PANTOMIME "CINDERELLA."
WANTED, Wanted, Wanted,
for this Great Attraction,
Jan. 8 and Feb. 5
Only first-class offers entertained.
A Company Second to None. Midget Black and White Ponies: the only two in the country. Great advertising draw. No expense has been spared to make this Pantomime the talk of every town visited.
Book us; it will pay.
All coms. to FRANK PERRY, 49, High-street, New Oxford-street, London, W.C.2.
Telephone, Gerrard 7502.

WANTED, Dec. 11, 18, 25.
Dec. 11, 18, 25.
"CARRY ON."
"CARRY ON."
The big comedy revue.
20 artists, including Jack Leno.
Wire for Dec. 11.
J. LENO, 18, George-street, Wakefield.

PRINCE'S THEATRE, PORTSMOUTH.
STOCK COMPANY.
Just passed 600th night, 1,200th consecutive performance under the direction of FRED GRANVILLE.
WANTED Known. The Company will be open to accept engagements for four weeks from Monday, Jan. 15.
They re-open at Portsmouth, Monday, Feb. 12.
Apply, PETER DAVEY, Theatre Royal; or FRED GRANVILLE, Prince's Theatre, Portsmouth.

WANTED, Theatres, once or twice nightly, for "Our Flat," Dec. 4, 11, 18, Jan. 1, and on. ARTHUR GIBBONS, 22, Fielding-road, Bedford Park, W. 1742 Chiswick

C. A. STEPHENSON'S MUSICAL PRODUCTIONS.
EIGHTH YEAR OF CONTINUOUS TOUR.
"CINDERELLA."
WANTED, Jan. 8, 15, and 22, to follow Woolwich.
(Production, Hippodrome, Golders Green.)
(2nd visit same panto.)
A Funny and Refined Pantomime.
Equal to any touring.
Once or twice nightly.
This, Opera House, Burton-on-Trent.
Next, Theatre Royal, Guildford.

THEATRES WANTED.

SEYMOUR HICKS presents his great Lyceum Theatre Success,
"OLD BILL, M.P.,"
by Bruce Bairnsfather.
WANTED, Christmas Week, South.
WEST-END PRODUCTIONS AND THEATRICAL OFFICES,
18, Charing Cross-road, W.C.

SEYMOUR HICKS presents "BROADWAY JONES."
"1,000 laughs without a blush."
WANTED, Dec. 18, 25, and onwards.
WEST-END PRODUCTIONS AND THEATRICAL OFFICES,
18, Charing Cross-road, W.C.

YOOTHA ROSE and HARRY J. ROWLAND offer
"ENTER ECSTASY!"
"ENTER ECSTASY!"
A Tab Show.
An up-to-the-moment idea, featuring every form of vaudeville, with
YOOTHA ROSE,
Danseuse,
Jean Lengarde, Soprano; Marcella Lavin, Violiniste; Little Mona Maie.
EIGHT ECSTASY GIRLS,
Percy Orleans, Tenor; Percy James, Alfred James.
VIVIAN GREGORY, Comedian and Dancer.
THE ECSTASY HARMONY FOUR,
and
HARRY J. ROWLAND, Comedian.
WANTED, CHRISTMAS WEEK.
Managerial and Press opinion:
"An excellent show."—Messrs. Baring Bros.
"The production is especially artistic, being full of cleverly conceived detail."—"The Star."
"An excellent entertainment."—"The Era."
All communications,
15, Pond-place, Chelsea, S.W.3.

WANTED, Theatres for
J. ALEXANDER'S
Star Productions,
The Famous Fox Film,
"THE QUEEN OF SHEBA,"
as presented in conjunction with J. Alexander's
GRAND OPERA COMPANY OF SIX STAR ARTISTS.
Can be seen during next week (Dec. 4) at the
HIPPODROME, BOLTON,
at 6.40 and 8.50 p.m.
A Gorgeous and Wonderful Show!
Novel! Thrilling! Absorbing!
A Tremendous Money Draw!
All communications re above (also the Star Top Acts, J. Alexander's Popular Grand Opera Singers, and the new success Ballads), to
J. ALEXANDER,
This week, Palace, Norton-Malton, Yorks.
Dec. 4, Hippo., Bolton.

BEN GREET and the BEN GREET PLAYERS.
WANTED, Theatres.
Arrangements can be made for this unique company to play a Repertory Season of Plays worth while during the holidays.
Address, FRANK AINSLIE, 25, Westholm, N.W.11.

"DARBY AND JOAN,"
"GEOFFREY LANGDON'S WIFE,"
"BRUISED LILIES,"
and Rep.
WANTED, Dec. 18, 'Xmas Week, and later.—REGINALD BROWN, Victoria, Barnard Castle.

ALFRED C. BROCKLEBANK'S
"BEHIND THE SCENES."
"BEHIND THE SCENES."
An Outstanding Success.
WANTED,
April 30 (North),
May 7 and 28 (North),
and onwards, with exceptions.
ALFRED C. BROCKLEBANK.
This, G., Halifax.
Next, P., Bradford.

WANTED, Dates for
The Great Play,
"FOOLISH WIVES."
Vac. Christmas, and various onwards.
"QUEEN OF SHEBA."
A Fantastic Play, with music.
Feb. 5, and various onwards.
Oswald Cray and Keith Kenneth's Production of
"THE AUCTION OF SOULS."
Feb. 5, and various onwards.
Betty Fairfax's
"UP IN MABEL'S ROOM."
Easter, Aug. 8, follow Brighton, on.
KEITH KENNETH.
This, Opera House, Blackpool.
Next, T.R., Sheffield.

WANTED, Christmas Week, Dec. 25; also Jan. 7 and on, with exceptions, once or twice nightly.
"THE MAN WHO CAME BACK."
Charles B. Cochran and W. A. Brady's production from the New Oxford Theatre.
Apply, GEORGE MANSHIP, 27, Glasshouse-st., Piccadilly, W.1. Next week, O.H., Northampton.

CHARLES MACDONA'S COMPANIES.
Bernard Shaw Repertory.
WANTED, Jan. 1, 15, Feb. 5 and 12.
CHARLES MACDONA,
29a, Charing Cross-road, W.C.

THEATRES WANTED.

"COMIN' THRO' THE RYE."
"COMIN' THRO' THE RYE."
"COMIN' THRO' THE RYE."
"COMIN' THRO' THE RYE."
"COMIN' THRO' THE RYE."
"COMIN' THRO' THE RYE."
"COMIN' THRO' THE RYE."
The Dramatic Version of Helen Mather's Famous Love Story.
THE OUTSTANDING SUCCESS OF THE AUTUMN SEASON.
"Met with an ovation on its first production at Cheltenham."—"People."
"The story got right to the hearts of the audience."—"Sunday Illustrated."
"'Comin' Thro' the Rye' was a genuine triumph."—"Sportsman."
"Rich in humour as well as in its charm and sincerity."—"Sussex News."
"Those who have found enjoyment in the novel will obtain even greater pleasure from the play."—"Yorkshire Evening Post."
WANTED, Dates for Spring Tour, commencing Jan. 15.
FULL WEST-END COMPANY.
and
ORIGINAL PRODUCTION.
"COMIN' THRO' THE RYE."
"COMIN' THRO' THE RYE."
"COMIN' THRO' THE RYE."
"COMIN' THRO' THE RYE."
"COMIN' THRO' THE RYE."
"COMIN' THRO' THE RYE."
"COMIN' THRO' THE RYE."
HAS PROVED ITSELF A SURE MONEY-TAKER.
For open dates, write at once to the
London Representative,
MAJOR GEORGE WATERS,
246, Marylebone-road, N.W.1.

Mrs. Kimberley and Frank Liston's Cos.
"THE HOME OF THE FAIRIES."
"THE HOME OF THE FAIRIES."
"THE HOME OF THE FAIRIES."
Two companies of equal strength. Glorious production; far better than before, and strong fairy story.
WANTED, Dec. 11, Jan. 15, 22.
Bookings include Swindon, Southend, Walsall, Eastbourne, St. Helens, Wolverhampton, Mansfield, Tunbridge Wells, &c.
Mrs. Kimberley's Pantomimes cannot be beaten.
"RED RIDING HOOD."
"RED RIDING HOOD."
"RED RIDING HOOD."
"RED RIDING HOOD."
Vacant Jan. 15 to follow Harrogate, York, and Scarboro'.
"BABES IN THE WOOD."
"BABES IN THE WOOD."
"BABES IN THE WOOD."
Vacant Jan. 22, to follow Empire, Swindon.
For dates, wire "Drama, Bournemouth."
Letters, Upwood, Branksome Park, Bournemouth.
JOSEPH T. POOLE'S ENTERPRISES.
"DICK WHITTINGTON."
"DICK WHITTINGTON."
"DICK WHITTINGTON."
The Gorgeous Pantomime Production, in Eight Scenes.
A Cast of well-known Performers.
Splendid Scenery. Magnificent Dresses. Strong Specialities. Attractive Printing. Supported by a first-class Beauty Chorus. 80 People. Everything carried.
WANTED, Big Dates.
Dec. 26, Jan. 1, 8, 15, &c.
Production settled.
Be quick and secure this Great Money-making Attraction.
Wire or write, P.A., 67, High Hope-street, Crook, Durham.
"THE WRONG NUMBER."
Entire Production from the Duke of York's Theatre.
WANTED, Monday next, Dec. 4; also Dec. 18 (follow Blackpool), Dec. 26 (?).
Apply, HUBERT WOODWARD, 21, Panton-street, S.W.1.
SELKIRK'S
Juvenile Productions. 50 on Stage or Ring.
WANTED, Dec. and Christmas Week, Jan. and Feb., with exceptions.
This, Pavilion, Ramsgate.
Next, Care Performer.
LEON M. LION'S Principal Co. including
MISS EILEEN BELDON
in her original part.
"BROWN SUGAR."
"BROWN SUGAR."
"BROWN SUGAR."
By Lady (Arthur) Lever.
THE SEASON'S SUNNIEST SUCCESS.
From the Garrick and Duke of York's Theatres.
WANTED.
First-class Theatres and Music Halls.
December 25.
Jan. 1 and 8, Feb. 19, and onwards, with exceptions.
All communications, Tours Manager, LEON M. LION'S Offices, 1, Adam-street, Adelphi, W.C.2.
WANTED, Theatres, once or twice nightly, for "The Rotters." Jan. 8, March 5, 19, 26, April 2, 9, Aug. 27, and on.
ARTHUR GIBBONS, 22, Fielding-road, Bedford Park, W. 1742 Chiswick

For other Theatres Wanted see Displayed Wanted Section.

NOTE.—For special "Theatres Wanted" announcements of members of the Association of Touring Managers see page 7.

ARTISTS WANTED.

ARTHUR GIBBONS' COMPANIES.
WANTED, Artists.
Will ladies and gentlemen disengaged now, and for tours starting Christmas, kindly communicate at once, giving (where not personally known) height, recent parts played, photos., and terms. Appointments will be made for next week. ARTHUR GIBBONS, 22, Fielding-road, Bedford Park, London, W.4.
'Phone, 1742 Chiswick.

WANTED, early Spring, Juvenile Man; combine youth and weight. Also young, clever Actresses for Juvenile, Aristocratic, Heavy, and Dashing Comedy parts. Photos, age, height, refs., and where may be seen to T. E. WARD, 3, Cambridge-crescent, Birmingham.

WANTED, Artists for Concert Tour, must be young and have ability and personality; Comedian, versatile and good voice; Soubrette; Musical Act; Trio or Quartette Dancers or Solo Toe Dancer; Tenor or Light Baritone. Pars., photos., lowest, LAWRIE CARTON, King's Theatre, Exmouth, Devon.

IDA LILLE.
WANTED, all-round Dancers, also smart Pupils, to train for Pantomime and Revue.
Parts, Troupes, and Solo Dancers.
Call, 79, New Oxford-st., W.C.1.

WANTED, for four weeks, Scotland, people to assist in "Tanagra" illusion. Statue, toe dancer, skirt dancer, Scotch reel, &c. D. GREEN, G.P.O., Edinburgh.

WANTED, at once, Chorus Ladies; must have good voices and look smart, send photo., height, etc., to TEDDY MORRIS, 17, Hurley-road, Kennington, S.E.

ARTISTS' WANTS.

WANTED, Engt. by EVA LE CLAIRE, Comedienne and Dancer, late Le Claire Sisters.
Dis., Revue; also Panto., Boy or Girl. Coms., 216, Brixton-road, London.

WANTED, C.P. or Panto., Monday, on, by ARTHUR BUTLER, Lt. Com., Raconteur, and Elocutionist. Wire, 29, Athenæum-street, Plymouth.

WANTED, Revue or otherwise, CRAWFORD and FERRELL Quartette; 2 ladies, 2 gents., including character comedian, in Harmony, Novelty, Dancing, with expensive wardrobe. Elaborate setting. Wire, 166, West Regent-street, Glasgow.

WANTED, by TOMMY CLIFFE, "A" Comedian, with "A" voice, Panto., any Comedy Part; also Cissie Cliffe, small parts, chrs., or wardrobe; own machine. Top offers, P.A., 58, Monnow-rd., London, S.E.1.

WANTED, by two first-class Artists, engagements. Concert Parties, &c.; Humorist and Elocutionist, musical. Apply, J. REYNOLDS, 13, Harrow-street, Wolverhampton.

WANTED, by Comedian (Green), Lessons in Comic Work; E. terms. Box 781, "The Era."

PANTOMIME ARTISTS WANTED.

WANTED, for "Whittington," Rat; own dress; Baritone, Fairy, Toe Dancer, Conductor, Piano, arrange, &c.; very lowest; nothing fancy. Photos., MANAGER, 67, High Hope-street, Crook, Durham.

WANTED, good Dancers for first-class Resident Pantomime. Apply, PAT RENNIE, 77, New Oxford-street, W.C., between 12 and 1, to-day, Thursday, and Friday.

WANTED, for fit-up Panto., Juvenile Troupes; Prin. Boy and Girl. MACINTOSH, New Hall, Harwell, Berks.

WANTED, Troupe Dancers for London Pantomime. Call between 2.30 and 5 p.m. Friday. EVA BARNES, 4, Soho-street, Oxford-street, W.1.

PANTOMIME ARTISTS' WANTS.

WANTED, Panto. by MADGE GOODALL (Style, Figure, and Talent); Boy, 89, Brook-st., Kennington, S.E.11.

WANTED, Pantomime or Revue by BOBBY BRITTON, Eccentric Dwarf Comedian and Tumbler.
Address, c/o "The Era."

WANTED Known, FREDDY REGENT, a Star Pantomime Comedian and Dame Specialist, unrivalled; from Lyceum, London, and No. 1 productions; also KATHLEEN TAYNTON, Girl or Boy; thanking offers; still vacant. This, New Palace, Ashford (Kent).

WANTED, Panto., by BELINDA and BROWN. Musical Speciality, Comedy, and Song. Dame and Baron, &c. 51, Nelson-street, Manchester.

WANTED Known, PERCY CURRY, comedian. Liberty Panto., any first class P. part. Sing, Dance, Patter. H. Refs. Albion Hotel, Sunderland.

WANTED Known, Funny Val and his Skating Giraffe, engaged for the New Theatre, Alexandra Palace pantomime, London; booked up until March, 1923. Only one advertisement in "The Era," and it fixed the above engagement. VAL, 25, Wincott-st., Kennington-rd., S.E.

MUSIC HALL ARTISTS WANTED.

WANTED, Acts, Dec. 4, onwards; East and Western Counties. Details. SOUTH OF ENGLAND AGENCY, 2, Redland-park, Bristol.

WANTED, Acts that can draw; immediate dates; Midlands. State lowest, salary or shares, enclose date sheet. DEVILLE, Empire, Porth, S. Wales.

MILLER and McBRIDE, 37, West George-street, Glasgow. Telegrams, Gorgeous, Glasgow. Ph., 3038 Central.
WANTED, Tops, Bottoms, and Middles, Specialities, and Novelties of every description. Note.—Date sheet and actual lowest terms essential in first letter.

WANTED, Variety Artists for Pavilion, Carnarvon, during winter months. Opening date, Dec. 13, 1922. State rock-bottom to save further correspondence. Apply, T. TEAGO, High-street, Bangor, N.W.

WANTED (for South Combine), good Acts, all lines; shares; open Christmas week. Full pars., D. S. ELDON, 56, Dundas-st., Sunderland.

WANTED, Acts, every description. Trial turns arranged. Letters, FRED DURHAM'S AGENCY, 303, Lyham-road, Brixton-hill, London, S.W.2.

WANTED, Acts, all lines, for Rotherhithe, Lewisham, Ilford, Tooting, Bermondsey, Clapham Junction, Acton, and Provinces. Trial Acts arranged. Letters only. LONDON VARIETY AGENCY, 39, Museum-street, New Oxford-street, W.C. 'Phone, Museum 8267.

MUSIC HALL ARTISTS' WANTS.

WANTED, by MURIELLA, Sweet-Voiced Gipsy, Offers for Single Turn. Record work. Demonstrating. Letters, M. TUCKER, 5, Norwood-avenue, Southport.

WANTED, Dec. 11, by IVY GRANT.
The Girl who can Sing, Yodel, and Dance. Nov. 27, Argyle, Birkenhead; Dec. 4, Hip., Keighley.
First-class offers invited for revue.

TRUMPET-MAJOR WIX.
The World's Greatest and Artistic Trumpeter.
WANTED, Dec. 4, 11, Jan. 1, 8, and 15. Wire, Old Catton, Norwich.

WANTED, Dec. 4, 11, 18, GILLIN, renowned Ventriloquist. Wires, Buckingham-road, Doncaster, 'Phone, 284. All enquiries answered.

WANTED, Monday, Dec. 4 and 11, DAN VINE, Vocal Comedian and Comorist. A smart, refined, clever, and original turn. Wire, 30, First-avenue, Manor Park, London, E.

BARR BROTHERS.
Different from others.
WANTED, Dec. 4, onwards. Sensational Musical and Balancing Act. Something extraordinary. Abilities and Comedy. Managers, Book It! Agents write. P.a., 2, Hunter-street, Lochgelly, Fife.

WANTED, by THE BELLINIS (lady and gent.), presenting an original Equilibrist and daring Flying Trapeze Pot-Pourri act, at liberty for first-class circus or carnivals for Christmas and New Year. This week, Metropole Theatre, Manchester; next, Hippodrome, Hulme, Manchester. Perm. address, Springwood House, Littlemoor, Pudsey, Yorks.

WANTED, Dec. 4, 18, by FLORA and ALBERTA, FLORA and ALBERTA, FLORA and ALBERTA, in their wonderful acrobatic contortion in their wonderful acrobatic speciality, "TWISTS AND TWIRLS."
Full stage, 12 to 15 minutes.
Comedy and Sensation.
Own set. Illuminated Tables, Chairs, &c. Nov. 27, Palace, Walthamstow, London. Dec. 11, Victoria Palace, London.
Wire offer for Dec. 11, 18.
Also vacant for Panto., Parts and Speciality. Previous Pantos., Allen and Edwardes, J. Cromos, J. Ed. Bleriots.
Hous' address, 11, Eldon-road, Waltham stow, London.

WANTED, Monday next; also 18th, by HEELEY and CRAWFORD, Novelty Comedy Entertainers.
Wire, Pavilion Theatre, Forfar, N.B.

WANTED, Dec. 18 and Jan. 1 on, Famous VIONAS BANJO TRIO. This, Playhouse, Galashiels; next, Royal, Attercliffe.

WANTED, Managers and Agents. Note.
MISS GERTIE GASCOYNE presents
The Clever Sisters Lee, duettists and speciality dancers, vacant Dec. 4, 11; also Pantomime second or third Boy and Girl. Big hit last week, Hippo., Ashton-in-Makerfield. Two clever performers, sure success everywhere. Wire or write, GASCOYNE, Prudy Hill, Poulton-le-Fylde, Lancs.

HARRY RESO'S FRISCO BAND.
Something New and Novel. This week's Top-liner at the Shoreditch Empire.
WANTED, Monday next and Dec. 11, RESO, 125, Wardour-street, London, W.1.

WANTED, Dec. 4 and 11, by THE MURANTS.
Maisie and Elsie.
Something New and Novel in Sister Acte.
Own Garden Setting.
Managers or Agents wanting a good, high-class Vocal Act, book the above. All coms., MAISIE MURANT, this, Palace, Creswell.

WANTED, Dec. 4, by ATLAS-VULCANA GIRLS, World-famous Speciality Artists. Gosford Lodge, Fulham. 'Phone: Putney 2094.

CIRCUS ARTISTS' WANTS.

WANTED Known, AUSTIN and AUSTIN, Talking Knockabout Clowns, with good entrees; first-class satin wardrobe; just concluded eight months' Grand Stage Circus Co.; open Saturday next, Bostock's Circus, Kelvin Hall, Glasgow, for the season.

MUSICIANS WANTED.

WANTED, at once, first-class Violin-Musical Director, Hippodrome, Aldershot. J. GLADWIN, Empire, Kingston-on-Thames.

WANTED, to open Monday next, Dec. 4, first-class M.D., Solo Violin; full charge; comfortable shop to right man; copies of refs., lowest terms in first instance; must be able to open on receipt of wire. 'Cello, please write, vacancy Dec. 18. MANAGER, Royal, Cleethorpes.

WANTED, smart Violinist-Conductor; Revue, Panto., and Variety. Also an experienced Pianist required. Additional daytime office work if desired. Reply, stating age, qualifications, and salary required, to A. WITHERS, New Hall, Bargoed, Glam.

WANTED, Brilliant Violinist-Conductor, cinema work, evenings only. Applicants must be thoroughly experienced in high-class music, also jazz. Terms, refs., and when at liberty, to NORMAN EDWARDS, Empire, Longton, Staffs.

WANTED, Violin Repetiteur (able to lead), Cinema, 6 evenings, 2 matinées, open Dec. 4. State terms. SHIRLEY NORTH, 71, Finch-road, Handsworth, Birmingham.

WANTED, First-class Violinist (Repetiteur). Must be thoroughly experienced in Picture work, Musical Comedy, &c. Open Christmas day. State terms, references, age, and full particulars. Permanency to right man. MANAGER, Palace, Newark.

WANTED, good Violin Repet., doubling Banjo, for Midlands; cinema; 6 nights, 1 mat.; permanent. Terms and refs. to Box 763, "The Era."

WANTED, Leader-Conductor, to commence Sunday, Dec. 3, for picture and variety theatre; must thoroughly understand variety, and experienced in fitting to pictures; only capable men need apply. Must have own library. Apply personally, with instrument, Friday morning, at 11 o'clock, HIPPODROME, Stockwell-street, Greenwich.

WANTED, Monday next, Leader; must be first class, with big tone. Two performances daily. Good salary. ALEC. M. BROWN, 28, Greenhill-road, Cheetham-hill, Manchester.

WANTED, Violinist, capable Leader, for cinema; open Dec. 4; six nights weekly; perm. Terms 868. Wire, GLOBE PICTURES, Stockton-on-Tees.

WANTED, Leader; pictures. Copies of references and terms to T. STEVENS, M.D., Palace, Grimsby. No Matinees. Two shows nightly.

MUSICIANS WANTED.

WANTED, for Dance Orchestra, Violin, Saxophone, and Drum (ladies); audition Friday, 11 till 2; must be experienced. 5, Oxford-gdns., North Kensington.

WANTED, at once,
Second Violinist for Imperial Picture House, Walsall. Continuous programme; about 5 hours daily, Sundays excepted.
Apply, stating age, experience, and lowest terms, to W. J. ANDREWS, Her Majesty's Theatre, Walsall.

WANTED, first-class Solo Violinist; good tone and good sight reader; moderate terms; perm.; evenings, 2 matinées. HARRISON, Electric Theatre, Camberley.

WANTED, First and Second Violins for cinemas in Kilburn and Streatham districts. Good tone essential; also orch. pianiste for Kilburn; no fancy prices. Audition, 12 o'clock Friday. HADLEY ORCHESTRAS, 15, Effra-road, Brixton.

WANTED, first-class Violinist for Brentford. Apply immediately, with lowest terms for six evenings, to ABBOTT, 47, Uxbridge-road, Shepherd's Bush, W.

WANTED, Violinist (gent.), to complete Trio; open Monday next; good tone; Soloist, used to high class music; once nightly (except Sats., 2 shows), and 2 matinées. Send lowest terms, copies of refs., to MUS. DIRECTOR, Picture House, Greenhill-st., Stratford-on-Avon.

WANTED, for M. H. Scena, Violin, 'Cello, and Flute; Soloists (ladies under 25, able to sing well, preferred). State full pars., with photos. (essential), to VICTOR JAUME, this, King's, Longsight. Next, Hippodrome, Mexboro'.

WANTED, FOR WELL-KNOWN MUSICAL ACT, SOLO CORNET, FIRST-CLASS MUSICIAN. APPLY AT ONCE. LEO CUD, 43, DANEVILLE-ROAD, CAMBERWELL, S.E.

WANTED, a first-class Clarinet, with good orchestral experience; must be tip-top soloist, with good quality tone; must have flat pitch. Open Dec. 10. Write terms, copy refs., to MANAGER, Alexandra Picture Theatre, Coventry.

WANTED, by Cowboy Syncopatists, Saxophone, who can double with Second Cornet; must be A1. LESTERS, Victoria Palace, this week.

WANTED, experienced 'Celliste to Deputise, Dec. 20 to Jan. 3; Cinema; 5½ hours daily, with intervals; no Sundays. Terms and particulars, Box 782, "The Era."

WANTED, lady 'Cellist, for Exhibition Orchestra (touring); must be good sight reader and soloist. State terms and references, to POWELL, 21, John-street, Smethwick.

WANTED, First-class Orchestral and Solo 'Cellist; best price for the right man. TREDEGAR HALL PICTURE HOUSE, Newport, Mon.

WANTED, first-class 'Cellist (gent.), for London café. Apply, GRAY, 12, Archer-street, Piccadilly, W.

WANTED, 'Cello (lady or gent.); open Dec. 4. Lancs. Wire lowest. Pictures only. M. D., 19, Feather-street, Flint, N. Wales.

WANTED, First-class 'Cellist and Repetiteur violin; café work only. 5½ hours; experience, etc. MUS. DIR., 80, Osmaston-road, Derby.

WANTED, Relief Pianiste (lady); very easy hours; no Sunday. Apply, Thursday, after 2 o'clock, LYCEUM CINEMA, Southfields, Wimbledon, S.W.

WANTED, Good Sight Reading Players for hotels, tea-shops, cinemas; quote terms and experience; must have repertoire. Box 748, "The Era."

WANTED, Orchestral Pianist (lady or gent.); must be thoroughly experienced all high-class cinema music; brilliant execution; quick sight reader; 4½ hours daily, no Sundays. Send fullest particulars, age, terms required, and state when vacant, to A. R. PHERN, The Picture House, King-street, Stroud, Glos.

WANTED, Pianist (able to lead small Orchestra); experienced Pictures and Variety; evenings only. Lowest terms and particulars, M. D., 1, Newland-st., Barry Dock.

WANTED, good Orchestral Pianist. Pictures; lady preferable; S.E. district. Apply, Box 775, "The Era."

WANTED, good Relief Pianist, one who can extemporise and read; S.E. district. Apply, Box 776, "The Era."

WANTED, Pianist, Banjo, Violin, Saxophone, Drummer, etc., good amateurs not objected to. Apply 2—4 p.m. STRAKER'S AGENCY, 12, Little Newport-street, W.C.2.

WANTED, brilliant Orch. Pianist (male); cinema; 2 mats., 6 evgs.; must be first-class and experienced. State age, &c., to M. D., 110, Brailsford-road, Fallowfield, Manchester.

WANTED, Jazz Pianist, Banjoist, and Saxophonist. State absolute lowest terms for town, evenings 8 to 12 (midnight). ZELBA, 47, Newington Green, Stoke Newington, N. No callers.

WANTED, Monday next, thoroughly exp. Orchestral Pianist, Tavan, &c.; 33 hours weekly; Cinema; strong player. Terms, particulars, to GENT, Casino Cinema, Herne Bay.

WANTED, Ladies' Trio for Christmas week; must be high-class players and used to hotel work. State fee required if live in to MANAGER, Palace Hotel, Buxton.

WANTED, Trio (Violin, 'Cello, Piano), with library. Terms must be low. Audition Friday 11 o'clock. KING GEORGE'S CINEMA, near Poplar Station.

WANTED, to open Monday, Dec. 2, JAZZ DRUMMER and SAXOPHONIST for Dance Hall, North of England. Permanent engt. to right men. Must be M.U. and good showmen; average hrs. 4 per day; 2 hrs. Sunday. Terms, photos., refs, etc., to T. WHITE, 37, Hill-street, Middlesboro.

WANTED, good Tympanist and Drummer, with full effects; 6 nights, 1 mat.; cinema in Midland town; permanent. Terms and refs. to Box 762, "The Era."

WANTED, Ladies' Jazz Band, 12 performers, immediately, for Palais de Danse in London; must be well up in the business and of smart appearance. Box 798, "The Era."

WANTED, for Regtl. Band of 2nd Lon. Rgt., 1st and 2nd Trom., French Horn, and Clarinet, B flat and E flat. Apply, BANDMASTER, H.Q., 9, Tufton-st., Westminster, S.W., Sunday morn., at 11 a.m.

WANTED, Band of 4 Musicians, including Saxophone, for small Dance Hall. Apply, 160, Finchley-rd., N.W.

WANTED immediately, experienced Jazz Quartette for London Palais de Danse. Saturdays only. Gentlemen must be smart and of good appearance. Individuals will be considered. Address, Box 758, "The Era."

WANTED, good Amateurs or Semi-Professional Instrumentalists, to join Symphony Orchestra, Strings, Woodwind, Brass. Audition to-day at St. Phillip's Institute, 36a, Newark-street, New-road, London, E.1, at 8 p.m., or apply SECRETARY, 98, Whitechapel-road, London, E.1.

MUSICIANS WANTED.

WESTBOURNE PARK STUDIOS AND AGENCY,
Woodfield-road, Paddington, W.
'Phone, Maida Vale 1882.
Licensed annually by L.C.C.
Lessee and Manager,
WILFRED E. BOYCOTT.
(Manager for Fritz Kreisler for 7 years, and late of Vert's Agency, Cork-street, W.)

WANTED Known,
MAUD RISELEY,
A.R.A.M., MUS. DIRECTOR,
Broadway-gardens, Walham Green,
Holds Orchestral Classes Daily at above Studios.
TAVAN AND ALDER ARRANGEMENTS.
MUSIC LENT FOR HOME STUDY.
CINEMA EXPERIENCE INCLUDED.
ENGAGEMENTS PROVIDED.
PRIVATE VIOLIN LESSONS GIVEN.
(BOWING A SPECIALITY.)
Complete Orchestras or Individual Artists Supplied at Shortest Notice.
Managers are invited to call.
All communications to W. E. BOYCOTT.

WANTED, first-class Leaders (special terms) for Winter Cruises, end of December to April. Also Leaders, Pianists, 'Cellists, Contrabassists, to register for Liner Orchestras; audition necessary; also for Cruises, December to April, Flute, Clarinet, Solo Cornet, Trombone, and Drums, Bass to combine Trombone, Clarinet to combine E flat Alto Saxophone; must have flat pitch instruments. Apply, Messrs C. W. & F. N. BLACK, 14, Castle-street, Liverpool.

WANTED, Violins, Pianist, 'Cello, Flute, and Clarinet for Super Cinema, High Wycombe, Dec. 14. Terms and refs to W. CHILD, George-street Cinema, Oxford.

WANTED, good Amateur Cornet, E flat Saxophone, Clarinet, Trombone, Drums, to join high-class dance band, view to engagements. Write, Box 754, "The Era."

WANTED, Jazz Musicians (ladies), for London, N.; Pianist, Banjoist, Violinist, Saxophonist. State absolute lowest terms, evenings and one matinée. Address, VIOLINIST, 70, Pyrland-road, Highbury, N. No callers.

WANTED Known, EASTON'S MUSIC LENDING LIBRARY, cinemas, &c. No repeats for several weeks. Moderate terms. "Elmwood," Atkins-rd., Clapham Pk., S.W.12. 'Phone, Streatham 950.

WANTED, Urgently, Songs and Dance Music, for immediate publication. MS. to MESSRS. H. AND R. MILLER AND CO., 10, Melvin-road, Anerley, S.E.20.

WANTED Known, Why not try the MOVIES LENDING LIBRARY? Fresh auditions weekly. Mons. and Thurs., 10.30 to 1 o'clock, or app. Over PEEP-SHOW, 164, Queen's-road, Bayswater.

WANTED, Compositions (words or music) for Publication. KINGSWAY MUSIC CO., 10, Denmark-street, W.C.2.

WANTED Known, composers' works printed and published; royalty paid. NEVIN & CO., 72, New Oxford-street, London.

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MUSICIANS and BANDS recommended for CINEMAS and DANCES.
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WANTED Known.
MUSIC ON HIRE AT HALF USUAL RATES.
UNITED KINGDOM MUSIC LENDING LIBRARY,
5, Percival-st., Goswell-rd., E.C.1. Few minutes from Angel, King's Cross and City. OUR rates for hire for 1 week: 50 Trios, 5s.; 38 Trios, 4s.; 25 Trios 2s. 9d.; 12 Trios, 1s. 6d. Extra parts, 3d a doz. Clients may collect, or music can be sent by post, town or country. BANDS FOR CINEMA, CAFE, and DANCES PROVIDED. Others satisfied, why not You?

WANTED Known, the most up-to-date Music on Hire, Cinema and Café. No repeats. Lowest terms. HARRY WESTROP, 158, Millfield-rd., Clapton, E.5.

MUSICIANS' WANTS.

WANTED Known, change; Mus. Dir., Piano, double Violin; Theatre or Music Hall pref. 17 years exp.; ex. library. M. D., 59, Queen-street, Keighley, Yorks.

WANTED Known, JACK CLIFFORD, M.D., the Royal Pianist-Composer, concluding 2½ years' successful tour, invites No. 1 offers for Christmas, onwards. This, Rusholme Pavilion, Manchester; next, Rothwell Hall, Gosforth, Newcastle-on-Tyne.

WANTED, Engt. by D. SHANAHAN, Mus. Dir., Arr., Compose; dis. Dec. 2; Revue, Panto. Royal, Whitehaven. P. A., 77, Church-street.

WANTED, Engagement by Musical Director, with own Trio, Quartette, or more; Cinema, Café, or Variety; extensive repertoire and excellent references. Offers to MUSICAL DIRECTOR, 128, Sinclair-road, London, W.14.

WANTED, by Musical Director (Violin), gent., engagement; well up in fitting pictures; own library. Apply, M. D., 60, Howland-street, Tottenham Court-road, W.1.

WANTED Known, Musical Director receives and visits pupils (London area) for lessons on Violin, Banjoline, and harp, &c.; engagements found when competent. Quick method. Address, Box 789, "The Era."

WANTED, by first-class Mus. Dir., Engagement, Hotel, Cinema, or any business; Violin or Baton; large library; highest refs. Box 779, "The Era."

WANTED, engagement by Musical Director, expejrienced Violinist-Leader, with or without Orchestra; first-class library. M. D., 19, Queen's-road, Peckham, S.E.

MUSICIANS' WANTS.

WANTED, Immediate Engagement, by brilliant Conductor-Pianist; large, up-to-date library; any business; duly qualified all branches; highest refs. Wire or write, MR. HILL, 87, Lumsden-street, Bolton.

WANTED, a Good Engt., with Full Control of Orchestra, by Young, Energetic Violinist-Conductor; good showman; extensive library; toured and fulfilled engagements at every principle music hall in Great Britain; biography appeared in "The Era" Aug. 10, 1910. Programmes fitted perfect, with appropriate and pleasing music. Address, DARIUS, Box 723, "The Era."

WANTED, by well-known Violin Conductor. Appointment in that capacity or Musical Director. Advertiser has wonderful library of attractive music. Fine references from West-End restaurant and other important sources, including famous cinema.
Moderate salary if comfortable conditions. Box 792, "The Era."

WANTED, by young lady Violiniste (Repet.), change; cinema, hotel, or café; 8 years' exp.; expert player; able to lead if required; Midlands preferred; vacant Dec. 9. Only good offer accepted. Write, MISS DOYLE, A.C.V., Vaudeville Cinema, Reading, Berkshire.

WANTED, by experienced young lady, Repet. Violinist, Engt. Terms moderate. Box 740, "The Era."

WANTED, Engagement, by a Young Lady Violinist (Rep.); exp. (all lines). MISS STEPHENS, c/o The Rais Orchestral Agency, 48, Rupert-street, Shaftesbury-avenue, W.1. Regent 3037.

WANTED, engagement as Repetiteur Violin or Second; good tone; steady, reliable. Write, H. FOREMAN, c/o Caldwell, 28, Elizabeth-street, Ibrox, Glasgow.

WANTED, engagement, Dec. 11, Violinist; Repet. or First; able to lead when required; any business, anywhere; double good French Horn; abstainer. WALTER BOWER, Violinist, Lyon's Café, Long Row, Nottingham.

WANTED, engagement by Violin Repetiteur; experienced cinema. Apply, VIOLINIST, 562, Harrow-road, Paddington, W.9.

WANTED, Engt. by Rep. Violin (young man); exp. any bus.; can lead if required. F. L., 26, St. Margaret's-rd., Barking, E.

WANTED Known, Violinist-Reptr., able to lead; fully experienced all lines; disengaged after Dec. 10; deputising or permanency; London or near; moderate terms. Letters, VIOLINIST, 45, West Hill-road, S.W.18.

WANTED Known, first-class Leader, is open to accept engagement in cinema, café, or Jazz; own library if required; distance no object. Apply, VIOLINIST, 20, Gosfield-street, Gt. Portland-street, W.1.

WANTED Known, R. WOLFF (late Leader of Broadway Cinema, Hammersmith; Electric Palace, Cricklewood; Kensal Rise, Bayswater, Trafalgar Cinemas, &c.); disengaged; two successful former pupils of Mr. Wolff's are Mr. Goodburn (Leader at Blue Halls, Ham.); Miss N. Dean (Leader, Imperial Playhouse, W.). Address, 32, Oxford-gardens, Ladbroke-grove, W.10, or 'Phone, Park 2666.

WANTED, by first-class, fully competent Leader-Violinist, deputising or good permanency; cinema, hotel, or café; thoroughly reliable. Wire or write, Box 802, "The Era."

WANTED, Engagement by experienced Leader-Violinist; café or hotel; Rep. in cinema. ROSA MacCARTHY, 206, Penton-place, Kennington, S.E.17.

WANTED Known, Violiniste would give services in cinema, return for experience. Box 739, "The Era."

WANTED by Violiniste, re-engagement; experienced cinema work; would deputise. Write, 195, Adelaide-road, N.W.

WANTED, by lady Violinist, Engt. in café, restaurant, or hotel in London; good orchestral experience; solo repertoire; more than 10 years' Continental experience; Medallist, R.A.M. Box 764, "The Era."

WANTED, by DORA TERRETT, Violiniste, Theatre, Variety, Pictures. Address, Bungalow, Riverside, Ramsey, I.O.M.

WANTED, Engagement by Violiniste, well experienced. MISS L. C. MATTHEWS, 230, Croxted-rd., Herne Hill, S.E.24.

WANTED, Engt., experienced Violinist, in cinema; fine library. VIOLINIST, 5, Dunheved-road, Thornton Heath.

WANTED, engagement, Violin or Viola; 15 years' cinema and variety experience; 5 years last shop. BASSETT, 42, Ballater-road, S.W.2.

WANTED Known, experienced Violinist, any bus., at liberty for deputising Nov. 23, onwards. Box 737, "The Era."

WANTED, by good Violinist (gent.), Deputising few days weekly; can double on Organ if required; distance no object. Wire or write, K., 100, Bedford Ct. Mansions, Gt. Russell-street, W.1.

WANTED, engagement by Violinist, capable; orchestral exp.; soloist; willing to play for small salary under good Leader for more exp. in cinema. GOUGH, 26, Oak Tree-road, Tilehurst, Reading.

WANTED, by first-rate Violinist; cinema, theatre, café; soloist; Leader or Rep; last engt. 12 months Solo Violinist, Theatre, Widnes. JAN THOMAS, 19, Witt-road, Widnes.

WANTED Known, young Violinist wants Engt.; suitable for any small business; good tone. Box 769, "The Era."

WANTED, by Violinist, experienced, with varied library for 2 performers, afternoon or evening Engagement with pianist, small cinema, London. Write, Box 750, "The Era."

WANTED, Engt. by First-class Violinist, thoroughly capable and experienced; highest refs.; in or near London. Box 759, "The Era."

WANTED, by Violinist, gent., Leader or 1st, available evenings, weekends, also Christmas, Dances, Dinners, Café, &c.; young; fine tone and appearance; could supply combination. Write, 70a, Murray-rd., Ealing, W.5.

WANTED, by VIOLINIST (can double VIOLA). Engagement; Leader or Repet. VIOLINIST, c/o THE LONDON MUSIC LENDING LIBRARY, 28 Lonsdale-rd., Barnes, S.W. Telephone: Hammersmith 1566.

WANTED, by Violinist or Viola, Engt., Leader or Rep. J. N., 9, Levensgrove W., Blackpool.

WANTED, engagement, Violinist; experienced all lines; Pictures, Jazz, &c.; good library; open at once. Apply, 27, Guion-road, Litherland, Liverpool.

WANTED, engagement by good, reliable Cornet, thor. exp. any bus. F. WATSON, 11, Borthwick-rd., West Hendon, N.W.9.

MUSICIANS' WANTS.

WANTED, engagement by FRED BUTLER, brilliant Solo Cornet, experienced Opera, Mus. Com., and Variety. All coms., stating terms, to Sunnyside, Shilton, Coventry.

WANTED, Engt., Lady Clarinettist, combined Soprano, Saxophone; at liberty Dec. 4. Wire, JAZZ, Gaiety, Grimsby.

WANTED, engagement by refined Clarinet Player, subdued tone, for cinema; experienced; Soloist. J. SOESDORP, 6, Tideswell-road, Eastbourne.

WANTED, Engt. by D. Bass (lady), 21; long exp.; first-class cinema or var.; M.U. TURNER, 3, Parson's-hill, Woolwich, S.E.18.

WANTED, engagement, lady Double Bass; any business; opportunity. 'Cello experience, appreciated. H., c/o Mitchell, The Green, Writtle.

WANTED Known, first-class D. Bass player, at liberty; late Carl Rosa's Co., Brighton and Blackpool Pier orchestras, &c., Cinema, Café, or high-class Jazz Band. London or provinces. A. MELLOR, c/o, 79, Millfields-road, Lower Clapton, London, N.

WANTED, engagement by Double Bass; thoroughly experienced in all branches; any business. Box 787, "The Era."

WANTED, Engt. by reliable Trombone; exp., any bus.; London dis. or good tour. TROMBONE, 5, Cobden-st., Greenbank, Blackburn, Lancs.

WANTED, Engt. by exp. Trombone; Cinema exp.; any bus.; £3 10s. TROMBONE, 26, Surrey-square, S.E.17.

WANTED, engagement by Trombone; competent and reliable. HIBBS, 234, Knutsford-road, Warrington.

WANTED Known, Bassoon, Theatre, Panto., or Cinema; good refs.; distance no object. W. A. BROWN, 20, Craigmore-avenue, Stoke, Devonport.

WANTED Known, E-flat Saxophone disengaged; double Flute, h. and l. pitch; sight reader; perm. or dep. SAXO., 193, Green-lanes, N.16.

WANTED, Engt. by exp. Saxophone (alto); sight reader; would deputise. WALKER, 306, High Holborn, W.C.

WANTED, good engagements, first-class Saxophone, combine Trumpet. GROSSMAN, 10, Goldhawk-road, W.12. 'Phone, 1229 Hammersmith.

WANTED Known, disengaged, Saxophonist and Sarusophonist, the latter instrument is the coming Oboe of the Jazz Bands. Write H., 144, Priory Park-road, Kilburn; or Tel., Willesden 1632.

WANTED, engagements, Saxophonist; combine Oboe. Apply SAX., 6, Crescent-place, Cartwright-gardens, W.C.1.

WANTED Known, Saxophonist, in well-known West End combination, disengaged for Dance Work after 9.30; semi-pro. offers not entertained. Box 799, "The Era."

WANTED, well-known Saxophonist, permanent engagement with first-class dance orchestra. Manchester district preferred. Offers to Box 791, "The Era."

WANTED, by thoroughly experienced 'Celliste, engagement in Hotel, Café, or Cinema; moderate terms. Box 783, "The Era."

WANTED, engagement, experienced 'Celliste and Pianiste (ladies), desiring change; together or separate; cinema. Box 788, "The Era."

WANTED, by experienced 'Celliste, immediate engagement; hotel, cinema, or dance work. 'CELLISTE, 115, Warwick-street, S.W.1.

WANTED, Re-engagement by 'Celliste, Cinema or Café; experienced; moderate terms. 31, Edridge-road, Croydon.

WANTED Known, HELEN PAVEY, 'Cellist, is free to Deputise until Dec. 22. Apply, 54, Lamont-rd., Chelsea, S.W.10

WANTED, by thoroughly experienced 'Celliste,
Deputising, Cinema, Café.
36, Milton-road, S.W.14.

WANTED Known, 'Celliste, combine Jazz Drums; disengaged through disappointment. MISS HILDA MILLER, 32, Montrell-road, Streatham Hill, S.W.2.

WANTED, Re-engagement, experienced 'Celliste, combine Piano or Reed Organ; London only. Address, MURIEL LESTER, 117, Peckham Rye, S.E.15.

WANTED, Engt. as 'Cellist; abstainer; thor. exp. in any bus.; present engt. 2½ years; good reasons for change; can be heard playing any evening except Sunday. Offers and pars. for perm. to Box 741, "The Era."

WANTED, Engt. by fully experienced Solo and Orchestral 'Cellist; any business. Address, 'CELLIST, 18, Wilmot-street, Derby.

WANTED, Engt. by 'Cellist or Jazz, Bass Soloist. What offers? BURDEE, 353, London-road, Thornton Heath.

WANTED, by 'Cellist, engagement in London cinema, hotel, or café. 'CELLIST, 6, Darblay-street, Oxford-street, W.1.

WANTED, afternoon Engt., 'Cellist; services for expenses; East London. 23, Capel-rd., Forest Gate, E.12.

WANTED Known, first-class 'Cellist, doubling E flat alto Saxophone; just finished West-End engagement; open to good offer. A. R., 70a, Clarendon-road, Putney, S.W.

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WANTED, engagement by Viola or Second Violin, any bus., experienced. 117, Stanstead-road, Forest Hill, S.E.23.

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WANTED, engagements, Oboeist; high pitch; highest references. Apply, OBOE, 6, Crescent-place, Cartwright-gardens, W.C.1.

WANTED, Engt. by Flute and Piccolo; dances and pantos; reliable. FLAUTIST, 48, Temperley-road, Balham, S.W.

WANTED, Engt. by exp. Flute and Piccolo; high or low pitch; perm. or dep. Terms moderate. FLAUTIST, 46, Manor-park, Lee, S.E.13.

WANTED, by good Flautist, engt., or deputising; any business; high or low pitch. FLAUT

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WANTED, by Organist-Pianiste, experienced; disengaged. ORGANIST, 47, Ormiston-rd., Shepherd's Bush.

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WANTED, Re-engagement as Organist (Reed), in Cinema Orchestra, by experienced lady; can assist with piano. M., 8, F Block, Camberwell Green Estate, S.E.5.

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WANTED, Engt. by Relief Pianist (gent.); 2 years last engt.; mod. terms. SULLIVAN, 20, Bevenden-street, London, E.11.

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MISCELLANEOUS.

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MISCELLANEOUS.

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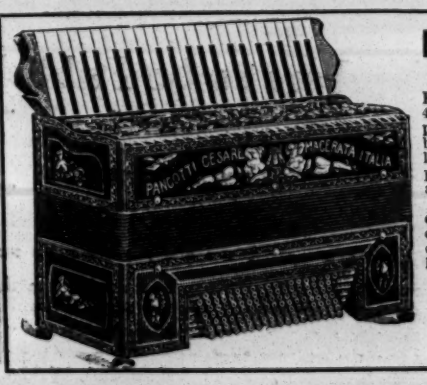

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Last week, PALACE SCUNTHORPE.
Tremendous week refer.
Vacant, December 25th & January 1st
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Arrangements have been completed for the appearance of the Scottish Players at the Coliseum on New Year's Day. These most interesting artists, who recently appeared at Balmoral before the King and Queen, will appear in a little comedy of small town life by Mr. Neil F. Grant, foreign editor of the "Morning Post."

'THE WIDOW'S HUSBAND.'

At Lincoln.

Farce, in Three Acts, by Robert Ganthony, Produced at the Theatre Royal, Lincoln, on Monday, Nov. 27.

Charlotte Tennant ... Miss Pamela Muir
Madge Tennant ... Miss Margery Meredith
Jack Bradley ... Mr. Gerald Norman
Dibity ... Miss Nancy Girling
Captain Tennant ... Mr. J. Edwards-Martin
Mrs. Tennant ... Miss Jose Brooks
Marmaduke Chester ... Mr. Wyn Weaver
Taximan ... Mr. H. Frazer
Sir Frederick Tennant ... Mr. Bryan Powley
Carrie Guppidge ... Miss Joan Meredith
Dwop ... Mr. N. Cumming
Mr. Chester, Senior ... Mr. Robert Ganthony

Presented by the Villiers Productions, the scene throughout is a room at "The Hut," Fallowfield, and the time is the evening of one day and the morning and night of the next.

The plot is woven round the situations which arise from the deception practised by Captain and Mrs. Tennant on the former's wealthy uncle, Sir Frederick, who does not know that his nephew has been married twenty years. On the uncle's arrival from China, Tennant persuades his friend, Marmaduke Chester, to pose as Mrs. Tennant's husband, whilst he assumes the rôle of paying guest. He consents all the more readily when he finds that Charlotte Tennant is a girl with whom he had fallen in love. Chester, however, is not aware of his friend's marriage, and is led to suppose that his wife, who is known as "Mrs. Watson," is a widow. Consequently her pose is overdone, and the display of affection between Chester and the "widow" enrages Tennant, who happens to be very much in love with his wife. Sir Frederick becomes suspicious, and induces the supposed husband to expel Tennant from the house. A clandestine meeting at midnight is discovered by the uncle, who denounces him as a scoundrel. Chester is informed of the true state of affairs, but as his own father has arrived he cannot continue to pretend to be Mrs. Watson's husband. To get rid of Sir Frederick he accuses him of paying attentions to his "wife," and expels him also, but Sir Frederick, returning for his bag, is mistaken for a burglar by Mr. Chester, senior, who is mystified to hear his son has been married twenty years. A general explanation follows, and everything is cleared up satisfactorily.

Wyn Weaver is excellently suited to the rôle of Marmaduke Chester, and his unforced humour and his handling of the various situations is the making of the piece. Jose Brooks is also successful as the "widow," a part which she plays with vivacity and spirit. The author, Robert Ganthony, makes the most of the small part of Chester, senior, and Pamela Muir is pleasing as Charlotte. Margery Meredith's "Madge" Tennant is, however, entirely charming, and she scores a distinct success. The other parts are adequately filled.

After a somewhat slow opening, the piece moves well up to the end of Act II., undoubtedly the best of the play, but the interest falls off again towards the finish, which is distinctly weak. The impression left, however, is decidedly favourable, and the piece was well received on Monday. It is hoped to present it in London after Christmas.

Happy Returns to

Julian Hicks, Friday, Dec. 1.
Irene Vanbrugh, Saturday, Dec. 2.
E. A. Baughan, Saturday, Dec. 2.
Daley Cooper, Sunday, Dec. 3.
Arthur Wimperis, Sunday, Dec. 3.
J. M. Kerrigan, Monday, Dec. 4.
Will Hay, Wednesday, Dec. 6.

BOOKS OF THE PLAY.

"COMEDY OF ERRORS."

Some Famous Dromios.

"The Comedy of Errors" is a volume of "The Works of Shakespeare," edited for Syndics of the Cambridge University Press by Sir Arthur Quiller-Couch and John Dover Wilson, and published at 6s. net. The book is prefixed with a portrait of Bacon, who was admitted to Gray's Inn in 1575, and became a Bencher in 1586. "It is therefore likely," writes Sir Arthur Quiller-Couch in the Introduction, "that he attended the performance of this play of Shakespeare's given in Gray's Inn Hall on Grand Night, Dec. 28, 1594." An article dealing with the text of the comedy follows the play itself, and is signed with the initials D. W., while the "Stage History of 'The Comedy of Errors'" is by Mr. Harold Child.

It is assumed that the play has been extensively cut—that, in fact, Shakespeare's version was longer than the text which has come down to us, perhaps by as much as three or four hundred lines. "Why, then, was the play shortened? We suggest," writes the textual editor, "that it was abridged for some company touring the provinces, as many companies were doing in the years 1591-4."

In the stage-history of the play reference is made to its revival at Sadler's Wells in November, 1855, where it was again staged in January, 1856. In the next decade the play was taken up by two Irish brothers, Charles and Harry Webb, who played the Dromios at Drury Lane under Falconer and Chatterton at the Princess's during the Shakespeare Tercentenary celebrations of 1864, and in many provincial towns. On one occasion in 1864, when they were playing the comedy at Liverpool, the Antipholus of Syracuse was a young actor named S. B. Bancroft, and the Dr. Pinch a still younger actor named John Hare. The Webbs anticipated modern requirements by acting the piece continuously without fall of the curtain, and it was beautifully mounted. Lionel Brough once played one of the Dromios at Saker's Theatre, Liverpool; but after the Webbs, the most notable pair of Dromios were the American actor, J. S. Clarke and Harry Paulton, who acted these parts in 1883 at the now demolished Strand and Opera Comique Theatres.

"A PLEA FOR THE PLAYER"

In an article under this title in the current issue of the "Curtain," the writer says:

"The actors of to-day may not be so good as they might have been because of lack of practice. What actor or actress at the present moment has the opportunity of playing many parts? Should a new player be fortunate enough to be cast in a successful play, then he may have to act the same part for one or two seasons, with the consequent result that he becomes stamped as a certain-part man. And so in the future the producers will generally cast him only in parts similar to the one which he has already palyed. Should his first appearance on the London stage happen to be in a silly-ass part, then you may be perfectly sure that always in future he will be offered silly-ass parts. How, then, can he learn? How enlarge his career? How become all that he might have been?"

CABARET CONTRACT.

A Cabaret Standard Contract has been settled between the Actors' Association and Mr. Andre Charlot and Mr. George Grossmith. The contract gives a minimum salary of £4 per week, plus £1 for expenses, a guarantee of ten weeks' work, and many other advantages:—The said engagement shall be for a period of rehearsals and a further period of ten weeks from the commencement of the run of the entertainment provided that the manager shall be entitled not later than two weeks prior to the termination of the engagement to exercise his option to re-engage the artist for two further periods of ten weeks, each to run consecutively after the first period, the option for the third period to be exercised not later than two weeks prior to the termination of the second period.

At any time during the first fourteen days of the rehearsal period the manager has the right to cancel the engagement on payment of a sum which, together with whatever sums may have been paid in respect of rehearsals, shall be equivalent to four weeks' salary. The artist shall receive an indemnity of £1 per week to cover the cost of ance. The weekly salary of an artist during the run of the entertainment shall never be less than £4 per week.

The following special regulations shall apply to this engagement, and failure to comply with same shall entail dismissal:—(a) The artist shall not enter or leave the place of entertainment except through the special entrance which will be provided by the manager; (b) during the continuance of this engagement the artist shall not at any time reside in the hotel, neither shall he or she use any part of the hotel other than for the purpose of the entertainment, with the exception that he or she may take meals in either of the two main restaurants; (c) the artist shall be in attendance each evening; (d) the artist shall not, either before or after taking part in the entertainment, enter the Follies Restaurant in the hotel; (s) the artist shall have no visitors whatever in the dressing rooms or behind the scenes.

"ARCHIBALD'S AFTERNOON."

New Ian Hay Play.

Comedy, in Three Acts, by Ian Hay, produced at the Theatre Royal, Portsmouth, Monday, Nov. 27.

Oenone Pontifex ... Miss Nan Marriott Watson
Hermia Pontifex ... Miss Joan Castle
Rev. Septimus Pontifex ... Mr. Frank Pettingell
Mr. Tickle ... Mr. Fred Knight
Mrs. Tickle ... Miss Esme Hubbard
Miss Moxon ... Miss Buena Bent
Harriett Bupp ... Miss Sophie Lewis
Capt. Archibald Wade ... Mr. Arthur Wellesley
Capt. James Pryor ... Mr. Nigel Bruce
Lionel Gillibrand ... Mr. George Hayes
Dorothy Venner ... Miss Jean Webster Brough
P.C. Gannett ... Mr. Gordon Harker

Mr. Ian Hay's new comedy was hailed with great enthusiasm on Monday evening, when it was first presented before a provincial audience prior to its production in London. The company had evidently been carefully selected, and the uproariously funny scenes were carried through with a conviction which promises well for the lasting success of the play. The two Captains, Archibald Wade and James Pryer, are the cause of all the trouble. They arrive at Popleigh Vicarage under the idea that it is in the occupation of an old college chum of Archibald's, but it happens to be in the temporary occupation of the Rev. Septimus Pontifex and his family, the rev. gentleman doing duty as locum tenens for the resident incumbent. But they are away from home on this particular afternoon, and our two wayfarers, being in need of a wash and a change of clothes, by reason of a recent spill, proceed to raid the empty house and make themselves very much at home, not only with the Rev. Septimus' bath, but also with his wardrobe. The erratic Archibald arrays himself in a clerical outfit, by reason of which on this very eventful afternoon he is mistaken for the village clergyman, and out of this innumerable droll situations arise, as will be readily imagined. Twins are brought to be baptised; a charity school, headed by its demure matron, comes to make some arrangement for the forthcoming harvest festival, and above all, a runaway couple drop in, demanding to be married instanter. All these have to be put off with varying excuses out of which many amusing situations arise, until such time as a shocked Septimus arrives to find his house thus unceremoniously invaded. He expresses a desire to give into custody those who have so unwarrantably entered his home and made use of his wardrobe, though Archibald protests that he sent for a constable for quite a different purpose; but the officer settles matters in his own way by walking off with one of the little charity girls (Harriett Bupp), a precocious youngster who has a knack of always getting in exactly the wrong place. Matters are straightened out, however, in the third act, Archibald establishing himself in the good graces of the Rev. Septimus. An eventful afternoon is brought to a close by the betrothal of the resourceful Archibald and the elder Pontifex girl.

Very fresh and charming were Miss Watson as Oenone Pontifex and Miss Jan Castle as Hermia. Others who gave an excellent account of themselves, were Mr. Arthur Wellesley and Mr. Nigel Bruce as Archibald and Captain James Pryer. Both played their respective parts in a spontaneously funny fashion. Mr. Gordon Harker as P.C. Gannett was a typical rural constable, with all the mannerisms of the class he represented. and Gallibrand was played by Mr. George Hayes with real flashes of humour.

KILBURN EMPIRE.

Humour is a distinguishing feature of the programme at the Kilburn Empire this week. Ernie Mayne, a prince of humorists, tops the bill. On Monday he sang three numbers, "Wireless," "In Our Little Garden Subbub," and "Ten Little Fingers," each being received with great enthusiasm. Whit Cunliffe, smart and dapper as ever, scored with "I Like 'Em," "The Eleven Ages of Man," and "Buy the Paper." He has some new and clever patter. Dainty Doris, presenting a charming appearance in her jade-green gown, sang "Sunnyland" and "I'm Going to Sing a Song," and danced in her usual delightful fashion. Esta Stella, in gorgeous gowns, worked hard and effectively. Her impersonation of one of the clever Duncan Sisters was particularly good. Stan Kavanagh, the Australian juggling humorist, was excellent, and his amusing antics were greatly appreciated.

Mike S. Warlen delighted the audience with his clever stories and songs, which include extempore verses directed at members of the audience. Nora and Barney Moore were a charming turn, giving little song scenas of Irish life, courtship, and marriage. Other clever artists appearing on the programme this week are Joyce and Shields, dancers; Smarte Bros., in "small talk and tomfoolery"; and Barry Burnett, Hebrew comedian.

Mitcham Fair.

Is Mitcham Fair to be taken over by the local district council? The question is raised by a Bill to be introduced next session by which the Council seek powers, giving it control both over the Fair and Mitcham Common. It is proposed to take over all the Conservators' rights in and over Mitcham Greens which shall be public pleasure grounds. Part of the greens may be, under this Bill, appropriated for widening and improving roads and making new streets.

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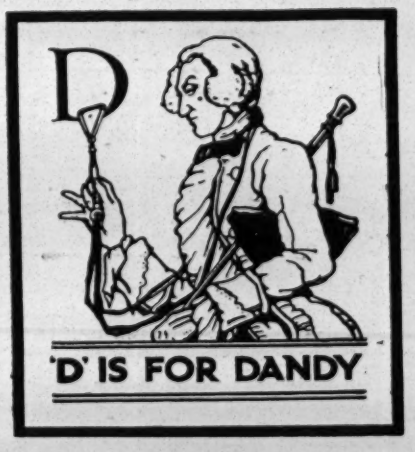

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"THE SEA CALLS TO ME." Words by Calvert Link. Music by Ernest Taylor.

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The Hon. Sir W. H. Goschen, K.B.E.	5	0	0
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Herbert B. Hays, Esq.	5	0	0
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Thomas Marlowe, Esq.	5	0	0
Norman McKinnel, Esq.	5	0	0
Madame de Navarro	5	0	0
John Pollock, Esq.	5	0	0
Miss Elsie Scott	5	0	0
The Hon. Sir Arthur Stanley, C.B., M.V.O.	5	0	0
William Archer, Esq.	3	3	0
Miss Lilian Braithwaite	3	3	0
Alfred Drayton, Esq.	3	3	0
J. Kenneth Foster, Esq.	3	3	0
Edward German, Esq.	3	3	0
Henry Arthur Jones, Esq.	3	3	0
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Walter Dunkels, Esq.	2	2	0
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Mrs. J. W. Wilesmith	2	2	0
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H. Saxe Wyndham, Esq.	2	2	0
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W. L. Courtney, Esq.	2	0	0
Rear-Admiral Sir Adolphus Fitz-George, K.C.V.O.	2	0	0
Lt. Kenneth Lindsay	2	0	0
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Edward Marsh, Esq., C.B., C.M.G.	2	0	0
His Honour Judge Parry	2	0	0
Miss Madeline Seymour	2	0	0
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Mrs. Anderson	1	1	0
Miss Jean Aylwin	1	1	0
W. Bagel, Esq.	1	1	0
Miss Joyce Carey	1	1	0
L.C.D.M. Le Champion, Esq.	1	1	0
Arthur Cleave, Esq.	1	1	0
J. R. Crauford, Esq.	1	1	0
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George H. Dawson, Esq.	1	1	0
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Rathmell Wilson, Esq.	1	0	0
Miss Blanka Stewart	0	12	0
Gry Bolton, Esq.	0	10	6
Miss Cicely Chance	0	10	6
Miss Doreen Errol	0	10	6
Miss Edith Johnston	0	13	6
Picton Roxborough, Esq.	0	10	6
Miss Barbara Shepperson	0	10	6
F. G. Skinner, Esq.	0	10	6
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Secretary.

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London, W.C.2.
Nov. 17, 1922.

"HENRY VIII."

At Chelsea Art Theatre.

Historical play in two acts and seven scenes. Written by Catherine Lewis. Produced at the Pax Robertson Salon on Thursday, Nov. 23.

In this latest edition to her repertoire, Miss Lewis deals with one of those momentous episodes in English history which lends itself admirably to dramatic possibilities. The period covered was that stirring and troublous time when James IV. of Scotland, with the aid of Perkyn Warbeck, was plotting against the English Throne. The banishment of Queen Elizabeth Widville also crops up in the play. A great scene is that in which the strong-minded King Henry scores over Morton, the wily Churchman.

Mr. Keith Hamilton invested the part of King Henry with dignity and regal bearing. Mr. Bruce Moir was well cast as Scotland's monarch. A particularly well-played part was that of Mr. Leonard Dainton as the unfortunate Perkyn Warbeck. Mr. Francis Langley did admirably as the courtly and suave Archbishop Morton; while Mr. A. Temple did well in "doubling" the rôles of the Earl of Huntley and Buckingham. Mr. Donald Kinghorn was also well in the historical picture as the Earl of Warwick. The two female characters—Queen Elizabeth Wilville and Katherine Gordon—were played by Miss C. A. Arfwedson and Miss Catherine Robertson with reserve and dignity in the one case, and charm in the latter instance. The play, which was carefully produced by the authoress, met with a cordial reception.

"THE SHIP."

New St. John Ervine Play.

Play, in three acts, by St. John Ervine. Presented at the Liverpool Repertory Theatre, Friday, Nov. 24.

Janet Thurlow	Sibell Archdale
Hester Thurlow	Muriel Randall
Old Mrs. Thurlow	Aida Jenoure
Jack Thurlow	Meadows White
The Maid	Edith Harvey
John Thurlow	Herbert Lomas
George Norwood	Hugh Sinclair
Captain Cornelius	Alfred Gray

The basis of this play is reminiscent of the "Dombey and Son" plot—the intense desire of a rich, proud man to have his business and name continued by his son. Mr. St. John Ervine has given us a well thought-out story, full of deep interest. It deals with two idealists, a father, whose one ambition is to construct mighty and wonderful vessels, and a son whom the war has convinced that machinery has for its purpose the enslaving of men. The dividing line is a clean cut one, and the rebelling son adopts simple farming in preference to a position in his father's shipbuilding yard.

Then there comes a time when John Thurlow's great vessel is launched, and about to sail for America. Sickness prevents him from travelling on her, and, in order that a member of the family should be on board, he eventually persuades his son to take his place. The vessel strikes an iceberg when three days out, resulting in the loss of the lad, news which comes as an avalanche of shock to the family.

The work was splendidly acted, and praise is due to every member of the repertory company. Mr. Herbert Lomas handled the part of the overbearing, ambitious father with much effect; Mr. Meadows White was always restrained in the difficult rôle of the browbeaten but determined son; to Miss Aida Jenoure must be given warm congratulations for her finished and delightful portrait of the grandmother, who had to smooth over the difficulties arising between her son and grandson; and Miss Sibell Archdale very pleasingly impersonated the wife of the shipowner. The other smaller parts were capably undertaken.

The work was preceded by "A Seat in the Park," a one-act play by Sir Arthur Pinero.

This little piece has seen the light of day once previously at a charity matinée in London. It concerns the casual meeting of a Mr. Postlethwaite with a Miss Beechcroft, who find themselves seated beside each other in a public park. During a commonplace conversation the chair man comes along and collects the usual fee for the seats, which is paid by the gentleman, but the frequent visits of that official irritate both parties, and create laughter.

Mr. James Harcourt and Miss Lyel were delightful in their respective parts.

CHARLES S. FAWCETT.

Well-known Actor Dead.

Mr. Charles S. Fawcett, an actor who had a long and varied career, passed away on Thursday at the age of 67. He had been in poor health for some time, but an attack of pneumonia necessitated his removal to Charing Cross Hospital, where he died. He had been appearing as 'Erb 'Uggins in "My Old Dutch," at the Lyceum, a part in which he was very successful.

His early theatrical experience was gained in the capacity of an actor at the old Gaiety Theatre, where he appeared in "My Awful Dad," with Charles Mathews on Sept. 13, 1875. He remained here for six years, appearing in a number of plays, which included "The Merry Wives of Windsor," "Venice Preserved," "The Lady of Lyons," "Liz; or, That Lass o' Lowrie's," and other productions of a lighter character. On quitting the Gaiety, he toured in 1882 as Thorndyke in "The Squire," subsequently returning to the Gaiety for a time, and then appearing at the Olympic and the Empire. He was next engaged at the Strand under Mr. Willie Edouin, and here he remained three years, appearing in "Ruth," "The Paperchase," "Run Wild," "Kleptomania," &c. But the most notable production was the comedy "Our Flat," which Mr. Edouin had purchased from Mrs. Musgrave. Mr. Fawcett set to work on this, and with such happy results that the comedy, when produced, was a great success, and had a two years' run, Edouin himself making a tremendous hit as the theatrical manager, who suggested the then flourishing Sir Augustus Harris. Mr. Fawcett played one of the leading parts. In April, 1895, he appeared as Sir James Candy in "Vanity Fair," at the Court Theatre, and then for a number of years was absent from the stage, but returning to it in 1916 he toured as Mr. McCullum in a revival of "Our Flat." In the following year he toured with Albert Chevalier in "My Old Dutch," and when the play was produced at the Lyceum in July, 1920, he was the 'Erb 'Uggins. Mr. Fawcett married an actress, Miss Annie Goward, a niece of Mrs. Keeley, and one of her most successful impersonations was the slavey in "Our Flat." Her death in 1907 was a heavy blow to her husband.

Mr. Fawcett wrote several plays, including "Jolliboys," "Bubbles," "A Tragedy," "Madcap Midge," and other popular pieces.

Put Germolene on it!
SOOTHES AT A TOUCH.

BIRMINGHAM REPERTORY.

"The Shoemaker's Holiday."

Thomas Dekker (1570-1641) was an impecunious literary hack, whose plays were hastily composed amid the surroundings of Grub-street, and the chief interest in his plays, it must be confessed, is academic and antiquarian. But the story of Simon Eyre, the shoemaker, who became Lord Mayor of London, and whose unaffected humours and good nature tickled his King, was of sufficient intrinsic interest to delight a large Saturday night audience that was by no means entirely highbrow. The first act was rather tedious, but when Rowland Lacy, nephew of Sir Hugh Lacy, joined the shoemakers disguised as a Dutch cobbler, and the story got under way, the interest never flagged until the fall of the curtain. A subsidiary plot, in which Ralph, one of the apprentices, returned from the wars to find his wife missing, and her subsequent wooing by a citizen of London, struck a more serious note and gave to the play an enhancing touch of pathos.

The whole company played with great zest. The chief burden of the play fell on the shoulders of Simon Eyre, and Mr. Cedric Hardwicke showed once more what an efficient and versatile comedian he is. His performance on Saturday set the seal on his reputation as one of our rising actors. Excellent work was done by Miss Isobel Thorndon, Miss Phyllis Shand, and Mr. Wallace Evennett, and Mr. Melville Cooper. But although these actors had the more important parts, the success of the play was due to team work rather than to any individual excellence. The play was produced by Mr. A. E. Filmer with simple curtain setting, adopting several of the features of the Elizabethan stage, including the balcony and a rear stage.

NEW BRITISH OPERA.

"Lola Descartes."

The O'Mara Opera Co. gave a first performance on Friday evening at the Leeds Theatre Royal of an opera by a British composer, Mr. Frederick Tolkien, entitled, "Lola Descartes."

The scene of the opera is laid in Germany, and the period is 1748-1753. The story concerns the King of a small German State, who, disguised as an officer of his own Army, wins the heart of Lola Descartes, the pretty daughter of Rupert, an innkeeper. Rudolph, a rival citizen lover, discovers the King's secret, which he discloses in an unavailing effort to break the attachment.

The King, for political reasons, has consented to marry Princess Martine, and Lola is brought to the Palace by a rascally minister, who plays upon her jealousy until she denounces the King, and the Princess refuses to marry him. The King is subsequently confined in the Castle of Lutz, where he ultimately poisons himself. The ever-faithful Lola proceeds to Lutz, where she falls lifeless on the Royal bier.

Miss Florence Morden, as Lola Descartes, was highly successful, and her singing and acting, particularly in the love scenes, were most effective.

Mr. David Grundy, in the character of the unhappy King and lover, used a pleasing tenor voice to advantage, and Mr. Arthur Greenhalgh sang and acted the part of the rival lover, Rudolph, with distinction. Others contributing to the success were Miss Eva Ball (Princess Martine) and Mr. McCarthy (Count Von Erhardt).

There is ample scope for the chorus, who acquitted themselves well, notably in the chorus number, "God Save the King," which is of exceptional merit. Mr. W. J. C. Hekker ably conducted.

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"VOCAL SUCCESS."

Published by Wm. Reeves, 83, Charing Cross-road, W.C., at 3s. 6d. net, this work, by the late Rev. Charles Gib, well known as a vocal trainer and exponent of the art of voice production, who, unfortunately, died before his task was quite completed, deals with voice training, and is therefore of special interest to all would-be vocalists, the avowed object of the author being to "point the way to vocal success." The second part of the book has to do with vocal expression, a subject which, as the author points out, is of the utmost importance, both to singers and speakers. There is an instructive chapter on "ideal breathing for health," illustrated with X-ray and other plates.

"Punch and Judy" is an attractive title given to the British Drama League Ball, which takes place at Claridge's Hotel on Thursday, February 1. Lord Howard de Walden is President of the British Drama League, and a strong committee is now being formed.

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FROM THE WINGS.

By THE STAGE CAT.

Edited by ELISABETH FAGAN.

CHAPTER VII.—(*Continued.*)

Daly's Social Ladder—Stage Doors—Owen Hall—George Edwardes—Hayden Coffin—Marie Tempest—Evie Greene.

When our "tour de luxe" came to an end I had, of course, again to look for an engagement. I wished to stay in London, and as the great George Edwardes had condescended to be "pleased with me," it seemed that the obvious course was to ask him to re-engage me. This I did, and signed a contract with him for a new musical comedy, which he was about to produce at Daly's Theatre.

The rungs of the social ladder in musical comedy were very clearly defined. The bottom one was the chorus gentleman. He was obviously useful, but he was very little considered by the management, and his dressing-room used always to be under the stage or on the top floor. The position of the dressing-room is a sure mark of the position of the actor or actress.

The next rung of the ladder was the chorus lady. The rung above the chorus lady was, of course, the "first row"—the beauties; and from these were recruited—as merit or favour might dictate—the minor principals. You will please notice here a subtle distinction between Daly's and all other musical comedy theatres. We had no "show girls."

An advantage that Daly's Theatre possessed was that it was possible for the ladies of the company to arrive there by whatever mode of transit their inclinations or purses might dictate. This may sound somewhat cryptic, but, as a matter of fact, for a girl to be seen arriving at the stage door of the Gaiety except in a cab was a proceeding not at all approved of by George Edwards, and no girl who valued the continuance of her engagement would dare to do it.

At Daly's Theatre, however, this unwritten law was not in force; besides, the stage door was up an alley, and therefore no one could be sure on your arrival that you had not just left car or cab in Leicester-square.

I belonged to no rung of the ladder, being "neither fish, flesh, fowl, nor good red herring," for in this particular musical comedy there happened to be what was called a "straight" part, for which I was engaged.

At the beginning I found the rehearsals anything but pleasant. I was an outsider—and was made to realise the fact. The argument went this way.

"The guv'nor had driven me to the first rehearsal in his own hansom," therefore I must be his latest favourite.

Ergo (if you belonged to the white, white sheep), "you did not care to speak to people of that sort."

Equally *ergo*, if you belonged to the little black ones.

However, in a few weeks the company discovered their mistake, that they were crediting me with a conquest to which I could lay no claim. So all was well.

The real principals—the stars—never mixed much with others at rehearsals. They used to remain in their own dressing-rooms, except when actually on the stage; but Huntley Wright was in the cast, and from the very beginning he was kind and friendly, and as delightfully amusing off the stage as on it.

The Producer.

"The producer" of the play was a very well known man in those days—a terrible old man and an awful tyrant; the way he used to drill, bully and swear at the chorus enraged me when I heard it, but he did get fine results out of them in the end. One thing he certainly was not, and that was a snob. It mattered not at all to him whether it was principal or chorus; if they annoyed him he told them in just the plainest language what he thought.

One day, however, there came a clash of opinion between him and the star. He wished her to make an exit at the end of the first act in a particular way, so as to leave an effective grouping of the chorus for the curtain. She refused to do it. He said she should; she said she wouldn't; and oh! "the fur flew." Eventually, she banged off the stage, declaring she would not appear in the part at all, but go at once to Mr. Edwardes, and throw over the play. Rehearsal was dismissed, and consternation reigned.

Next morning George Edwardes himself, with a face of thunder, appeared upon the bridge (the platform thrown over the orchestra from the stage, on which the producer and author sit during early rehearsals), and ordered the old producer out of the theatre. "He had insulted one of the ladies of the company, and he must go.

"He was master in his own theatre, and he meant to remain so, and one thing he would not allow, and that was that any lady—whether principal or chorus, he did not care which—should be insulted or sworn at." "In future he hoped that that would be properly understood, and now we would get on with it." Which we did. And the big star came on all smiles and twinkling sweetness, and made her exit in the exact way which had been designed for her by the producer! She said: "That was the way she had always felt that it should be done." So that the end of the act was saved, and all was well, for, with a sardonic smile on his face, the producer left the theatre never to return. But he left so cheerfully that I cannot help fancying that there may have been some private understanding, not unconnected with a cheque between him and the great George; anyway, I happened to see them lunching amicably together, later on. It was nearing the end of rehearsals, you see, and the producer's work was almost done; he *could* be spared without too much injury to the play, but the star could not; she was irreplaceable.

George Edwardes' Genius.

George Edwardes had a genius for government—he needed it with such a team to drive—composer, author, lyric composer, scenic artists, dress designer, costumier, dressmakers, wigmakers, artificial florist, all the stars in all their courses, to say nothing of the rank and file of the company and the army of stage managers and stage hands. And that was in the days when there was generally only one author for the libretto. What is it like now, when there are four or five, I do not know?

After this tempest, Mr. Edwardes took the rehearsals himself. He was a wonderful producer, with a mighty flair for knowing the exact thing the public liked. He must have been a very handsome man in his time with his magnificently shaped head covered with golden curls, and his big blue eyes; but when I knew him—through too much soft living; literally, too much of "wine, women, and song"—he had grown rather fat and coarse, though he was still striking looking. He usually spoke in a high, small voice, with an almost peevish whine in it, like a fretful child that thinks the world is not treating it well. It was strange to hear this small child's pipe coming from the mountain of a man, but in the theatre it was the law of the Medes and Persians. There came a pathetic wail from the darkness of the theatre: "Can't hear a word you're saying, Letty, my dear. Try and speak up, there's a good girl" (she never could); or, "Cut it out, my boy; cut it right out—not a damned bit of good"—and one knew that the "Governor was on the warpath," and everybody began to act up accordingly.

The author (Owen Hall) was one of the people who did speak to me at the beginning; he even took me to lunch at the Cavour.

I got a scolding from Mr. Edwardes next day, though—he did not happen to be on good terms with "Jimmie" just then—on making myself *cheap*.

George Edwardes was a strange mixture: he could be extraordinarily generous with money, even before he became so rich, and he hated to be unkind and never did an unkind thing if he could help it: but he was self-indulgent, and spoilt through too easy success, both in love and war.

Marriage Barred.

After the play had been running for a few months, I got quietly married, and two days after I received my notice. Angrily, I dashed at the stage manager, demanding: "What is the meaning of this?" "Can't be helped, dear—Guv'nor's orders." "Then I'll go to the Governor," said I; and go I did, and bearded the lion in his den—the softest, most padded den possible, I may remark; everything, from doors to armchairs and owner, being softness and puffiness.

At first he put up a fight, and said that it was my own fault for getting married, "he had warned me not to." "The boys get to know about it, my dear," and I was not of any use to him if I was no longer an attraction to the "boys." At that the vials of my wrath opened upon him, and I told him plainly "that I had not taken the engagement to be 'attractive,' but to do my best as an actress; that I had never had, and never should have, the faintest interest in the 'boys'; that my private life had nothing to do with them—him—or anyone else—and what my opinion was of all theatres which were run on such lines as his were.

He took it like a lamb! Cornered, as he was, he could do nothing, so "fed out of my hand"—to be exact, he patted it paternally—and withdrew the notice *sine die*. Also he told me "there would always be an engagement for me as long as he had a theatre," and that "he knew what a good woman was, and respected her," and ended by assuring me, with big tears rolling down his big cheeks, that "if only his dear mother had lived, he would have been a different man," and would I use my influence for good with the other girls, particularly with one favourite little lady who was showing signs of 'going down hill.'?"

It was a funny scene, and yet I do not think that it was all humbug on the part of G.E. He was such a fine actor that he was able to deceive even himself.

Mr. Edwardes was a strict Catholic, too—I mean a strictly observing one—and the naughty girls in the theatre knew it and took advantage of it. Even the beautiful Miriam once said to me: "The Governor won't give you a rise, dear? Nonsense! Tell him you're an Irish Catholic, and he'll double your salary."

Mr. Edwardes was as good as his word—my notice was withdrawn. I finished the run of the play in triumph and comfort, and not only finished the run, but I was allowed to take on another engagement as well, and to play in a little sketch at the Palace Theatre with old Harry Paulton, during a long wait I had in the play at Daly's.

It was great fun rushing between the two theatres. Their stage doors are not very far apart, you know, and it only meant running up the passage and crossing Shaftesbury-avenue with one's make-up on and a big cloak over one's stage dress. It entailed a lot of changing of costume though, and was rather tiring, but very pleasing on Treasury nights.

The play at Daly's was one of the biggest successes of that management. Hayden Coffin was, of course, the leading man—very handsome, very refined, very prolific of gesture. Rutland Barrington was also in the cast, and I have already mentioned Huntley Wright.

Friendly Enemies.

The leading lady was—now, which was the leading lady?—because there were two—stars of equal magnitude, Lettie Lind and Marie Tempest, and both had their names on the bills in equally large letters, and both had star dressing-rooms just off the stage, and if one had a new chintz or a fresh pincushion, the other always had a new one too, and the price paid for every detail had to be equally high—so which was *the* leading lady? Perhaps one was the English star and the other the Occidental, from the parts they were playing, one a girl of the West, the other of the East; but how was one to judge which was the greater star? I rather fancy that Letty's room was a shade the larger, and a tiny bit nearer to the actual stage; but, on the other hand, there is no doubt which of the two would have been spared, if it had come to a disagreement between them. They never did disagree, however, and it worked beautifully.

It is difficult to think of anyone disagreeing with Letty of the twinkling feet, she was so sweet and amiable. She could not sing, and her speaking voice could not be heard; but she *could* dance, and the audience loved her and her little ways.

As for Marie Tempest, you have all been able to see her for yourselves, though perhaps you have not all been fortunate enough to hear her sing; and in those days I speak of she was both fine singer and fine actress. Temperamental, of course, but what a voice! And what magnetism! Artist to her finger tips. I remember one day when I was standing in the wings, she came off the stage after an unusually enthusiastic recall and said to me, with tears in her eyes, "Yes, I'm an ugly little devil—but they like me!"

I think that she only played in two or three more musical plays after this. Rumour said that she left Daly's in the end because she refused to wear the two or three inches of trouser that were insisted upon by the management for the part of a Chinese boy. The part about which the dispute arose—San Toy—was played in the end, and played charmingly, by Florence Collingbourne, a dear little girl, who really did get to the top from the chorus by merit only, for she would not leave "Auntie and Uncle," who had a green-stuff shop at Clapham, and she would not break off her engagement to a chorus gentleman, or accept fur coats, or French lessons, and yet she triumphantly kept the leading part through the run of "San Toy," and has now virtually vanished—married (though not, I think, the chorus gentleman), and is living, I hope, happily—ever after.

George's Kindly Side.

Here is a true story to show George Edwardes' kindly side. He was motoring in Ireland, when he saw a farm labourer working on the road, all bent with rheumatism. Mr. Edwardes stopped his car to advise the man. "You've just the same rheumatism that I used to have, and I can tell you what to do about it. Now, you take my advice—no champagne—no port—just a little light Moselle with your meals—plenty of fruit, and a month every year at Carlsbad, and you'll be as right as a fiddle again in no time." Yes, truly, his was a kindly heart.

One more experience only of musical comedy did I have, and that was some years later.

A really fine acting part it was this time, but in a theatre which was not nearly so "high toned" as Daly's, though it was under George Edwardes' management too. I had met him again at some Irish races, and he had then and there offered me the part, showing a fine forgiveness thereby. Evie Greene was the bright particular star in this play—what a glorious voice she had, and what a delightful personality. Too much artistic temperament for her own comfort, possibly, but she was a dear woman and a fine actress. Another member of the company was quite extraordinarily handsome, with the finest bust and shoulders I have ever seen. She married the manager of the theatre during the run of the play (her second or third marriage—trifles like that did not count), and, of course, we had to give her a very handsome wedding present. Since then she has again married—this time, into the Peerage, and is starring in America—I mean the beautiful Kitty Gordon. I left before the end of this play to take a joint engagement with my husband, and on the last night I was given a farewell supper in the green-room, and the beautiful Kitty, though she and I had been at daggers drawn all the previous months, not only wept upon my chest at parting, but dragged off the three magnificent feathers, that as a stage princess she was wearing on her head-dress, and insisted upon my keeping them as a souvenir.

Of course, they belonged to the management, and the management would have to replace them—but what of that? If you may not get the better of your theatrical manager, or your income tax assessor, whom *may* you get the better of? *If* you can!

(*To be continued.*)

ALL THE YEAR ROUND.

A CALENDAR OF INTERESTING EVENTS IN THE WORLD OF ENTERTAINMENT.

Dec. 1, 1856.—"**Macbeth**" was revived in the way of an equestrian drama at Astley's Amphitheatre. There was an odd vogue of Shakespeare in the circus about that time. The founder of the Holloway family avowed an ambition to play every Shakespearean character on horseback. His son took a more reasonable view of the limitations of the circus, and applied his histrionic ability to the representation of Dick Turpin. Shakespeare was expounded in this curious manner, not only at Astley's, but at Drury Lane and at the Olympic. We had a far away echo but a few years ago when Tree was lured to California to take part in a preposterous "super-film" of "Macbeth," and, as we remember, during a short disastrous season at His Majesty's, cut a weird figure galloping o'er hill and dale—for the great actor was a notably bad horseman.

Dec. 2, 1858.—Production of "**The Porter's Knot**" at the Olympic Theatre. Miss Sybil Thorndike's recent revival of "Medea" has brought the performance of Frederick Robson into conversation a good deal of late. In a burlesque of the classic drama, the "great little man" administered to those who came to laugh the thrill of supreme tragedy. But Robson's greatest part was probably that of the old man in "The Porter's Knot." Robson was actually Brownbill by name—born at Margate and apprenticed to a copper plate engraver in London. He seems to have had half a score disqualifications for great acting. He was diminutive, common, uncouth, ill at ease in society, but, according to a great critic of his time, "his farce had a pathetic depth and a grave earnestness, touching at one and the same moment the sources of tears and laughter. He was partly Liston and partly Kean. With less than a cubit added to his stature, he would be the first Shakespearean actor of the day."

Dec. 3, 1883.—"**The Golden Ring**" was produced at the Alhambra. This was one of the few incursions to comic opera of George Sims, whose death we so lately mourned, and of his friend, the ill-fated Frederick Clay, but it also marked the re-opening of the Alhambra after it had been brought near to destruction by a disastrous fire. The interval of rebuilding occupied a full year. The Alhambra had for years been under the ban of authority. "The Golden Ring" was not a remarkable success, neither was the "Beggar Student," which followed. In the autumn of 1884 the music hall licence was restored, and the Alhambra, with a mixed programme of ballet and variety art, entered upon a new era of prosperity, which continued for, at any rate, ten years.

Dec. 4, 1785.—**Kitty Clive** died in a house on Strawberry Hill, presented to her by her devoted friend, Horace Walpole, when she retired from the stage, after a long and distinguished career. Frederick Reynolds gives a curious picture of the life there, a scene at a card table, when Clive's opponent, a dowager whose hoary head and eyebrows were as white as those of an Albiness, triumphantly and briskly demanded payment for two black aces. "Two black aces," answered the enraged loser, in a voice rendered almost unintelligible by passion, "here, take the money, though instead I wish I could give you two black eyes, you old white cat." Dr. Johnson declared that she was the best player he ever saw. In the sprightliness of humour, he had never seen her equalled. What Clive did best, she did better than Garrick. Fielding wrote that she had brought the greatest genius for acting on the stage. Kitty had a sharp tongue. Her remark on Peg Woffington's boast that half the audience took her for a real man as Sir Harry Wildair, is a gem of Rabelaisian humour.

Dec. 5, 1902.—Benefit and farewell of **William Rignold**, at the Lyric Theatre. Middle-aged playgoers have few memories more pathetic than that of William Rignold's farewell benefit. He was a wonderful actor of his school, somewhat large and robustious, but when he played Gouget, in Charles Reade's adaptation of "L'assommoir," which we know as "Drink," the great French critic, Emile Sercy, burst into tears. William Rignold did not live in the days of large salaries. He courageously fulfilled his responsibilities to a considerable family. In his old age he was poor and stricken by blindness. When the white-haired veteran was led to the footlights to tender his thanks for a splendid benefit, every member of the audience was filled by a great pity. The Rignold family fill a large page in Dr. J. M. Bullock's fascinating "Genealogies of the stage." In a Warwickshire village there lived to extreme old age William Rignold's mother, to whom sons and daughters and grandchildren and great-grandchildren turned with a great reverence. It was the old lady's delight to have "The Era" read to her Sunday by Sunday, from title page to imprint.

Dec. 6, 1883.—"Claudian" was produced at the Princess's Theatre. **Wilson Barrett** began his management of this house in June, 1881. It had been expensively rebuilt after a fire, and opened with an unhappy play by a well-known dramatic critic, curiously advertised by a poster of spears. It looked as though Barrett were on somewhat the same course with "Frou Frou" and "The Old Love and the New," then he founded his fortune with "The Lights o' London." He proceeded to comparative failure with "The Romany Rye," but had another remarkable success in "The Silver King." It was in "Claudian" that he broke into so-called classical drama. This was the work of Henry Herman, a man with an extraordinary knowledge of stagecraft, a mind teeming with stories, of little capacity for writing—that was the part of W. G. Wills, a slovenly Bohemian, with a certain imagination and a meretricious charm of verse. It was his habit to write in bed, on scraps of paper, which he scattered around him for collection by a devoted secretary, who is under deep suspicion of having thrust a few into a secret pocket. From these he founded a drama or two himself. The story goes that Herman, wondering how to achieve a necessary crisis in the play, came to his collaborator, at the moment of coaxing his muse, and who cried, "Shove in an earthquake—and be damned." The earthquake would not impress us very greatly today, but it was the stage sensation of the time. Barrett, in spite of statements that have been made to the contrary, coined money with "Claudian," which was just one more ingenious variant of the legend of "The Wandering Jew."

Dec. 7, 1892.—**Fred Leslie** died. It seems incredible that thirty years have passed since the death of Fred Leslie! If this sad event did not eclipse the gaiety of nations, it certainly plunged the playgoing public of London into profound sorrow, of which there was a reflex in America and in Australia. Leslie was not a really great actor—he might have been except for an obsession of mechanical trickery, which grew upon him with American experience. His real name was Hobson, his youthful experience in the City. He made his first remarkable success in comic opera, and people compared his wonderful representation of Rip Van Winkle with that of Jefferson himself. It was John Hollingshead who appreciated his genius for burlesque, and when, as a kind of legacy to the Gaiety, the veteran manager planned a performance of "Little Jack Sheppard," it was to Leslie that he entrusted the fine character of Jonathan Wild. Leslie's sudden illness and death formed one of the most tragical instances in the history of the modern stage. There was a revelation of a romance in a wreath laid on his coffin "From Nellie—a broken-hearted woman."

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THE REALM OF MUSIC.

THE MUSICAL DIRECTOR.

ORCHESTRAL NEWS AND NOTES.

IN THE CONDUCTOR'S CHAIR.

J. W. CLEGG.

Mr. Jas. W. Clegg, the musical director of the Empire Theatre, Birmingham, was born in Halifax, and at the age of eight was taught the violin by his father, a well-known violinist of that town. He made such good progress that when only twelve he was engaged as violinist with Montague Roby's Midget Minstrels, touring all over the country with them. After several years of study, he joined the orchestra of the Empire Theatre, Birmingham, in 1897. In the following year he moved to the Empire, Cardiff, but was back in Birmingham in 1899, this time at the Prince of Wales Theatre. He returned again to the Empire Theatre orchestra in 1901. Two years later, the management of Moss's Empires, Ltd., appointed him musical director of the Bordesley Palace (Birmingham), which post he held for over four years. On Dec. 9, 1907, he was transferred back to the Empire, Birmingham, also a Moss' house, but this time as its musical director, which position he holds to-day.

[Photo., Ashworth, Birmingham.

BUTTERWORTH-REMBRANDT ORCHESTRA.

Under the bâton of Mr. Arthur Graham, at Battersea Town Hall, the above-named orchestra gave a varied programme. From "Raymond" overture to selections from "Decameron Nights," all the items were well appreciated. Miss A. Davie turned to Beethoven's "Moonlight" sonata, and selected songs were given by Miss Audrey Williams and Mr. George Cartali, while a harp solo stood to the credit of Mr. Sydney L. Perry. Mr. William C. Butterworth essaying the popular "Ave Maria," by Schubert-Wilhelmj, for violin.

CRYSTAL PALACE CHORAL & ORCHESTRAL SOCIETY.

As a purely amateur society, with a comparatively small strengthening of professional instrumentalists, there can be but one opinion of the public work of the C.P. Choral and Orchestral Society. It is of a very high order, reflecting great credit upon the general organisation and the conductor, Mr. Walter W. Hedgcock. A successful "Wagner" programme was on Saturday evening carried through with comparatively limited material, to the satisfaction of a better-filled house than is generally the case at choral society concerts nowadays. The selections, both from the point of choir, orchestra, and soloist, went with precision, the small body of male singers being particularly good in tone. Notable selections from Act 1., "Parsifal," were a feature. Welcome solos were sung by Miss Ida Cooper, who has a full soprano voice, and sings with fervour, and Mr. Stuart Robertson, a round-toned bass-baritone, who gave Wagner's "Two Grenadiers," which came as a welcome change from the equally spirited and compelling setting generally used. Recalls for both artists were many.

ÆOLIAN HALL RECITAL.

Lovers of music cannot fail to be interested in the extraordinary way mechanical methods of reproduction have made themselves felt, not to the impoverishment of the human element, but in preserving executive personal art. Further, who, to-day, would not like to hear Liszt, for example, as we heard Paderewski, or Harold Samuel, and both are living, reproduced with amazing fidelity, or Maurice Dambois, whose accompaniments, reproduced while he excelled personally, playing some fine 'cello solos, on Monday afternoon. No finer duettists could be desired than Mitja Nikisch and William Murdoch, whose performance of Sinding's Variations, Op. 2, for two pianos, magnificently played, roused great enthusiasm, and called for many recalls.

Miss Margaret Balfour has a fine dignity in oratorio that makes the impression that opera is equally her metier of expression, and it was a sheer pleasure to hear her rich, deep, clear tones in "O Don Fatale" (Verdi). The accompanist was Mr. Harold Craxton, whose fine musicianship the singer happily recognised.

CONCERTS OF THE WEEK.

ENOCH CONCERT.

The usually full house came to Westminster for the 48th concert of the series on Saturday afternoon. Mr. Arthur Meale found great favour with his organ selections, the first doing credit to the eminent organist, Alfred Hollins, as a composer for this instrument, and later William Faulkes' "Faufare" and Chaminade's "Pastorale" found Mr. Meale equally at home at the keyboard.

Some admirable singing came from Mr. John Buckley in two new songs by Julius Harrison, who has set Chaucer lyrics well, and a similar compliment is due to Miss Dorothy Silk in two songs by Landon Ronald. Here the composer has turned to the immortal Herrick for "To Daffodils," and for "A Little Love Serenade" to Helen Taylor. Mr. Ifor Thomas sang Liza Lehman's "Greek Love Song," and Robertson Hodgson's "Daffodil Gold" well, and Miss Violet Openshaw chose wisely in Herbert Hughes' "A Cradle Hymn." Then four artists joined in a performance of Easthope Martin's "The Mountebanks." Everyone was pleased with Miss Katherine Goodson at the piano, in five delightful little pieces. Accompanied by Mr. Jack Thomson, Miss Gladys Harris, who has a firm contralto voice, sang the accompanist's two effective songs, "Kiss Me Good-bye" and "A World of Love," and Miss Dorothy Helmrich was programmed for May Brake's "Cradle Me Low" and "In Nerley Wood," as well as joining in duet with Miss Harris. Mr. Harold Craxton was most helpful at the Steinway grand.

UNIVERSITY OF LONDON SOCIETY.

A few students of the Royal Academy of Music, under the direction of Mr. Russell Chester, carried through a delightful little programme on Tuesday, 21st inst., the proceeds being devoted to the furnishing of the rooms of the University Union.

Of the vocalists pride of place went to Miss Garda Hall, who really has a charming high soprano voice, and sings with an intelligent appreciation of her songs. Mr. Harry Kemp was the male vocalist, choosing Leoncavallo's "Pagliacci" for his chief item. Mr. Cyril Lidington gave some excellent character studies, and, by sheer clever voice production and elocution, suggested that he probably has something of the serious vocalist in his equipment.

Miss Gladys Chester, a violinist with very sincere intent, gave great pleasure with her solos, and in the first movement of Grieg's Sonata in F, with Mr. Russell Chester at the piano. Mr. Chester accompanied throughout the evening.

THE VATICAN CHOIR.

The return of the Vatican Choir is an event of first-rate importance, especially in view of generally reviving interest in the art of choral singing, and a second hearing emphasises their claim to be judged by their own standards of progress. Their first point is full, open, Italian tone, and the boys, with lusty chest tones, are at least likely to develop into men singers of a higher-class type than most English church singers. The Caruso-like power of the Vatican tenors, and the volume of the bass voices, are striking features, as are also the well-marked precision of attack, gradation of tone, and excellent phrasing and enunciation, the choir being under the experienced guidance of the Master of the Chapel of St. John Lateran, Mgr. Raffaele Casimiro Casimiri. The programme performed in the Royal Albert Hall included works by Palestrina, Orlando di Lasso, Ludovico de Vittoria, Benevoli, and it in every way upheld the traditions of the Vatican.

LEGINSKA.

Madame Leginska must undoubtedly be included in the front rank of members of the fair sex who follow the musical profession, and, whatever her orchestral works may lack of immediate apeal, there can be no question regarding her claims to recognition for her skill in handling modern harmonies and writing for a big orchestra. The first performance of "Beyond the Dawn" cannot be accredited with suggesting a work likely to be often heard, but it never bored, although it failed to make any great appeal. The nursery rhymes "Jack and Jill," "Old King Cole," and others, cleverly sung by Mlle. Elene De Frey and accompanied by an orchestra of about thirteen instruments, were funny, but not likely to eclipse the settings by Grimshaw or Dvorak in popularity.

Ravel, Beethoven, Mozart and Liszt gave Mr. Eugene Goossens every scope with his fine body of players under the leadership of Mr. Charles Woodhouse and Mme. Leginska played a pianoforte concerto and Fantasy with a delightful sense of delicacy and precision that made an immediate appeal.

DAME CLARA BUTT AT TORQUAY.

The Torquay Pavilion was crowded on Saturday to give a real Devonshire welcome to Dame Clara Butt and her party. The famous singer gave of her best, and encores were always demanded. Mr. Kennerley-Rumford, too, was in excellent voice, and sang several of those folk songs to which he alone can give adequate expression. Melsa enchanted his audience with his violin, and although he has visited Torquay on many occasions, he has never had a better reception, whilst Miss Adele Verne is a pianiste of whom the same may be said.

GERALD COOPER CONCERTS.

The fourth of Mr. Cooper's series of concerts drew a rather better audience, who were particularly enthusiastic. Every item was of decided musicianly interest. R. O. Morris, Arthur Bliss, and Camille Saint-Saens figuring in the list of composers, the last-named being represented by "Le Carnaval des Animaux," while Mr. Bliss acted as conductor.

Acknowledgment should be made of the high standard of the instrumentalists' work. Every player is of front rank, and Mr. Charles Woodhouse is admirably suited to leadership, while the exquisite flute playing of Albert Fransella deserves special mention.

CATHERINE O'BRIEN.

Bishopsgate Institute makes an ideal centre for a young pianist to begin her recital giving, and Miss Catherine O'Brien, on Thursday, drew a comfortably filled house to enjoy her rapidly advancing art. Her technique is excellently balanced, her tone liquid and bright, and her ideas of the score always well considered, whether it be Bach, Chopin, or Cyril Scott.

She was ably assisted by Miss Drina Strange, a contralto, doing credit to Trinity College of Music, who selected "Nobil Signor" (Meyerbeer), "Sea Wrack" (Harty), and other numbers. Miss Minnie Winter was the harpist, and Mr. Archie Day a capable accompanist.

The directors of the Newman Orchestral and Concert Agency (Direction: Mr. E. G. H. Fremantle) have devised an inexpensive form of recital for rising artists. A concert has been organised for December 5 next at the Steinway Hall, and the intention of the Agency is to run a series of such concerts. Each artist contributes a fee for which is received an equivalent in tickets for sale by them by way of reimbursement, and for all additional tickets they dispose of they are allowed to retain 50 per cent. for themselves. The artists selected for this concert include Eva Scott-Thompson, a singer with a voice of unusually fine quality, and a young actress of promise, Olive Groves, who proved to be the great success of the R.A.M. Centenary, and Gladys Harris, known as the Cornish contralto, who has scored heavily in Sunday League concerts. The second concert of the series will be held at the Steinway Hall on Thursday, February 8, 1923.

A MUSICAL CAUSERIE.

BY

HUBERT BATH.

The penalties of the musical genius when he becomes famous under his own name are fewer. But names matter a great deal where composers are concerned. People who buy and enjoy music by any particular composer sometimes try to imagine what sort of an individual the said composer may be. If he is of the romantic style they imagine him to be in appearance and being just what he in reality is not. The writer of comic music and songs might be overflowing with mirth and constantly bubbling over with wit and jokery. As a rule he is far from it in reality. A very good friend of mine whose name is a household word so far as romantic pianoforte music is concerned has appealed to me to write a disclaimer on his behalf. I refer to Percy Elliot, composer. It appears that a report appeared the other day of the conviction resulting in an enforced holiday for a period at the expense of His Majesty of one Elliot, a musician. I should, therefore, like to assure all his admirers and friends in the profession that *the* real, one and only, Percy Elliot, composer, is still at large and at liberty, and is in no way connected with the gentleman who took an unwarranted fancy to gramophone records. Mr. Elliot assures me that it has caused him a deal of distress, and it is with the greatest pleasure that I am able to put forward this disclaimer.

Conquest of Germany!

How swiftly the orientation of music and the musical world is shifting may be noted by the fact that yet another British conductor has made more than good in Munich, a veritable German stronghold of pre-war music and a famous classic centre. Mr. Adrian Boult has, apparently, so pleased the Germans with his reading of one of the Brahms' symphonies that he has been invited to return to this venerable city in a fortnight's time and conduct a concert of the German classics. I trust he will include some of the British classics.

Colour In Music.

I see that the question of colour and music is cropping up again in a new direction—the cinema. A machine has been invented called the "colour-organ," a keyed instrument which emits varied rays of colour on to a cinema screen and can be used to co-operate and express a colour accompaniment to whatever the orchestra might be playing. It is claimed that the sensations produced are even more powerful on the mind than even music. This remains to be proved. In any case progress in this direction is all to the good, and to the good of music, too. A few years ago the idea of colour in music was more or less ridiculed as a psychic fantasy by the majority, although an acknowledged fact by sensitive musicians. The impression that a piece of music in one key obtains a certain hue and when transposed into another key changes its colour is a reality—a scientific platitude.

Culture of Smell.

Apart from colour and sound exercising a direct effect on the nervous and mental system, there is another sense which has yet to be encouraged and developed systematically for our entertainment, and that is the sense of smell. Some few years ago I alluded to this rather extensively in a lecture on rhythm. There is no earthly reason why this sense should not be cultivated for our enjoyment as well as for our physical protection. There are many peculiar scents and perfumes which recall to the mind circumstances of long ago, and occasions which we directly associate with this or that particular smell. Those knuckles, as we used to call them, which fell from the trees in the autumn time, with their sickly sweet smell, all in the days when they were young: the taste of pear-drops, culled from the local confectioner's counter. The cult of smell as an art is something to be acquired for artistic purposes and worked out with music.

An Elgar Concert.

After Arnold Bax's concert of a selection from his own compositions, we arrive at another still more wonderful sign of the times. My friend, Sir Landon Ronald, is giving a concert by the students of the Guildhall School of Music, at that institution, entirely devoted to the works of Sir Edward Elgar. This, I believe, is unique in the annals of the history of our schools of music, and Sir Landon is to be congratulated on his perspicacity, energy, and enthusiasm in British music in inaugurating such an experiment. Sir Landon and Sir Edward seem to think alike where the reading of Sir Edward's works are concerned. Without exception, I think, no living conductor has given such individual and such sympathetic renderings of Elgar's works as Sir Landon Ronald has. In particular, the symphonies, the "Enigma" Variations, and the "Falstaff" fantasy, stand out supreme in interpretation under Landon Ronald's baton.

Moth-eaten Melodies.

The announcement of the production of a Continental light opera based on the tunes and the life-story of the great composer Schubert, leads one into many paths of thought. Few people in this country realise that the majority of the great German composers were insignificant in their own time in their own country. And few people realise that these composers were saved from oblivion by the aid and the interception of the British in the first instance. Schubert was unrecognised in his own country in his lifetime, except for two published works, until our own Sir Arthur Sullivan and Sir George Grove dug out his literally moth-eaten manuscripts in Germany and got the firm of Breitkopf and Haertel, of Leipzig, to publish them. The same applies to Beethoven, who, on his deathbed, uttered his thanks for "De English," after he was told that the Philharmonic Society had sent him one hundred guineas to save him from starvation. Then, again, there was the case of the "Wagner Society." The British were the first ostensible subscribers who responded to Von Bulow's appeal for help. Wagner was the individual who discovered where Von Weber's bones were lying—in London town—and had them transferred to their own country. What a tribute from one artist to another! In all, we must recognise the fact that Germany lashed and castigated her own musicians in their time to an extent that forces us to acknowledge that "a prophet knows no honour in his own country." Again, Bach was really only discovered by the "Bach Society," a London production. Another of the celebrated "B's"—Brahms—had a fairly rough time of it, too.

N.S.L. CONCERTS.

Watford Palace Theatre.

Sunday's programme at the N.S.L. concert at the Palace Theatre, Watford, was of a miscellaneous character. The Albert Boga Trio contributed a number of instrumental selections, which had a very cordial reception. Miss Dorrie Courtneys played the banjo charmingly, and was accorded a double encore. The humorous items contributed by Mr. Will Gardener were full of entertaining points, particularly his Lancashire, Welsh, and Cockney illustrations of "A Little Bit of Heaven." Mr. Ronald Gourley, the blind entertainer, with his amusing songs and imitations on the piano, was another popular turn. Three excellent vocalists, Mr. Harold Colbourn, Miss Adelaide Wood, and Miss Stella Brown, were also on the programme, and each gave acceptable renderings of songs, which suited their respective voices admirably.

MISS LOUIE BAGLEY'S RECITAL.

Miss Louie Bagley gave a recital of Masefield's narrative poem, "Dauber," at the Fyvie Hall (Polytechnic School of Speech Training), on Saturday last. This sad story of the sea gave Miss Bagley excellent scope for her descriptive and dramatic powers, and she gained the sympathy of the audience for Masefield's luckless hero. Miss Dorothy Richardson, who assisted Miss Bagley, gained great applause for her rendering of "Allah Be With Us." Miss Richardson is the possessor of a powerful voice, with an exceptionally wide range.

The Incorporated London Academy of Music students give their evening concert to-night at the Hampstead Conservatoire. The programme includes piano solos, songs, string quartets, and recitations.

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SAD DEATH OF A CHORUS GIRL.

Miss Ethel Brown, a member of the chorus of Mr. Frank Wesley's Footlight Frolics" Revue Company, was taken ill on Thursday, the 9th inst., after the performance at the King's Theatre, Gainsborough, and was found suffering from appendicitis. She was removed to the John Coupland Hospital, and an operation took place, which was quite successful. A few days after, however, there was a relapse, and she eventually died there on the 21st inst. Mr. G. T. Pawsey, the manager of the King's Theatre, very kindly made all the arrangements, and, with the help of a few friends, took over the expense of the funeral, which took place at the old Cemetery, Gainsborough, last Thursday. Most of the members of the "Quaker Girl" Company, under the management of Mr. G. Lawrence, who were appearing at the Theatre last week, attended to pay a last tribute of sympathy to the deceased artist.

Considering the short time established, the Globe Music Co. have done remarkably well. It is not often that a new publishing firm can boast of three winners, as can this firm, in their first six months of business. "I'm List'ning-in, Dear" (the great wireless ballad), "Golden Curls" (the beautiful lullaby song), and "Palm Tree Isle" (the splendid syncopated waltz number) are the three winners in question. These numbers are being rapidly secured by the leading pantomime managers, producers, and artists.

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SONGS AND SINGERS.

Francis & Day's.

"Yoo Hoo (You'll hear me calling 'Yoo Hoo!')," the song that this week is permeating all Bradford, thanks to the delightful rendering of the number by Dainty Daisy Dormer at the Alhambra there, and which Albert Whelan is singing with more than satisfactory results at the London Alhambra, is by way of becoming one of the big pantomime hits of the fast-approaching season, and principal boys and girls in increasing numbers are securing it either for use as a solo or a duet.

Sam Mayo's laughable song, "Washing the Plates and Dishes," is in much demand among comedians for use in pantomime. Tom Clare's "Football" medley is also considered by them to be among the surest of sure hits for use at Christmastide, among other strong favourites being Reg. Bolton's "Wigan Pier," Nelson Jackson's "Sad Endings," Whit Cunliffe's "So We Go On," and, needless to add, Ernie Mayne's "Our Little Garden Subbub."

Bert Lucas and his staff of helpers in the orchestral department are busy with some new issues, notable among them being the "Thirty-first Selection of Popular Melodies" (so largely earmarked for use as pantomime overture or Christmas intermission music), "Tricks," fox-trot (by Zez Confrey, of "Stumbling" fame), "Why Should I Cry over You?" song waltz, and "Moon River," song waltz.

"I Do Like a Little Bit of Turkey!" a new comic song, by Fred W. Leigh and John P. Long, is shortly to be sung by Ernie Mayne. Jay Laurier will introduce the number into pantomime at Sheffield.

"Coaling," and "Say It With Music," sung respectively by Sid Siddons and Grace Gallimore, were splendidly received by Penge audiences last week, where Charles Rich's "Bubble and Squeak" was the attraction.

Rena Hall, the Scottish comedienne and instrumentalist, has been at Exeter and Glasgow, scoring heavily with "Stumbling."

Lawrence Wright Music Co.

Rich and Galvin at the Empress, Brixton, this week make a special feature of "Never Mind" and "The Midnight Choo Choo."

Pearl Mitchell and Sister, who are at Glasgow this week, find "Golden Dreamboat" a pronounced success, and intend to produce another of the firm's big ballads, "When You Came My Way," shortly.

Gwen and Frank, who produced their new act at Kennington last week, have arranged to specially introduce several of the firm's new songs into their act, including "Oh! Star of Eve."

Kuming and Morris, who are at Birmingham this week, do well with "That's How the World was Made," a number which never fails them.

Percy Cowle's Orchestra at the Strand Corner House report the continued success of Lawrence Wright numbers, particularly "Caravan," and "What Happens After the Ball."

Baker and Raymond are shortly introducing a new medley, including several of the big Lawrence Wright successes, especially "Caravan." This week they are playing Hippodrome, Bolton.

Walton Bros. and Hay continue to make a big hit everywhere with "Sally," whilst "What Happens After the Ball" is also a big winner for them. Last week, at the Hippodrome, Hamilton, they were very successful This week they are at Paisley.

Miss Ivy Foster, writing from Newcastle, tells us that she has introduced "When You Came My Way," and that it is proving an enormous winner for her. Miss Foster also intends featuring several other Lawrence Wright publications.

Mr. Jack Latroy, the musical director of "Express Delivery" Co., informs us that they are featuring many of the firm's numbers, Mr. Jack Hughes scoring heavily with "That's How the World was Made." "Sally," a sure winner for Miss Rosie Coyne, and "What Happens After the Ball," with which Mr. Jack Morris makes a big hit. Miss Leon, the juvenile lady, is shortly introducing "Miomi," which also promises to be a winner.

Gilbert and Chapman are back in town again, and are delighting East Ham audiences with their splendid work. They feature a complete Lawrence Wright repertoire.

Miss Marie Claire continues her success with the firm's numbers at the Empire, Hackney, this week.

Tom Moss, of Moss and Orrell, writing from the Hippodrome, Accrington, last week, tells us that they are making an enormous hit with "Masks and Faces." They are again repeating this at the Palace, Huddersfield.

Maple and May, also, at the Hippodrome, Accrington, last week, are featuring "The Memory of a Song," which is a big hit with them every where.

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"Ain't Got a Minute," Jack West's new one step, has been recorded (Columbia) by Captain Waterhouse's band with great success.

"Lonely," "Shanghai Bay," and "Nana" are still the favourite pantomime numbers. "Some Day Soon," by Jack Hylton, is very good as a single item, or as a Principal Boy and Girl duet. "Hawaiian Maid" as a Hawaiian picture number has been selected by many producers for pantomime.

Mr. Neville Towne has chosen two ballads, "We Two in Paradise" and "Tom-the Whistler," by Ernest Melvin, for his Australian tour. These two new songs will undoubtedly be the popular concert songs of the season.

Among the other numbers still going strong and winning their way into popularity are "A Kiss—a Hug—a Smile." "Your Name." "Cliffs of Homeland," "Pathway of Love," &c.

Peter Bernard.

Albert Whelan, Violet Trevenyon, Babs Bartle, of the Bartle Quartette Vera Wootton, Daisy Wood, are scoring nightly with "Ask My Mama."

Herschel Henlere, most gifted of Canadian pianists, is again at the Holborn Empire, this time featuring his latest composition, "Bagdad," an Oriental fantasy, to be published by Peter Bernard.

King and Benson this week at Finsbury Park Empire, are working "Blessings," Dr. Jack Rose, "Specialist for the Blues," at New Cross Empire, is having much success with "Was Friday a Woman or a Man?"; and James Edison is also using this number at the Empire, Huddersfield. Billy Kuming, of Morris and Kuming, writes to say that "Blessings" and "Save a Little Sunshine" are big hits for him, and Jay Whitton says that "Sunshine Alley" is his best number. Miss Bobbie Woodville, of the Royal Welsh Ladies, is featuring "Derby Day" and "Say It With Kisses." Gus Levaine's "Cinderella" pantomime, and Clare and Toft's "Aladdin" pantomime are to include Peter Bernard publications.

FOR NOTES on FELDMAN NUMBERS

See page 28.

A PANTOMIME PARCEL.

Christmas Numbers Worth Knowing.

A panto. "production" number for chorus and orchestra which should make a big hit is "A Merry Hunting Day," published by W. Partridge & Co., Ridgeworth House, 32, Stockwell-road. After a break-of-day opening, with village clock-chimes and bird-calls, comes a brisk descriptive hunting chorus, introducing horn motives and echoes, shouts of Tally-ho and Tantivy, barking hounds, cracking whips, snatches of "John Peel," and —to wind up with in a grand finale— "A Hunting We Will Go." The sketch is being played as an orchestral entr'acte at Brixton Theatre this week.

Another effective sketch is "Jolly Boys," a polka-march. This is descriptive of a "rag" in a smithy, with anvil-effects, snatches of chorus, laughs in unison, instrumental and vocal "gags," and a tremendous amount of go about it. Orchestral, brass and military band arrangements can be had from Messrs. Partridge.

"Ding! Dong!" (also written by Walter Partridge, the composer of the other two), is a vocal fox-trot, introducing wedding-bells. Chimes run through the refrain, which works up to a brilliant finish with the jubilant crash and clash of bells sounding above the orchestra.

The publishers supply all the necessary bells for these numbers.

Four Singable Songs.

A new addition to the list of the ever-popular "rustic-courtship" songs, with as many merits as the best among them, is "Going to Market," by Ada Leonora Harris and R. Raymond Kimbell, which Messrs. Drummond, of Doughty House, Doughty-street, W.C.1, publish. The verses are neatly turned, the dialogue between the gay gallant and the rustic beauty has a saucy flavour to it, and the music is both tuneful and graceful. Light sopranos will do well to take the song up. "Clover Fields," by Margaret W. M. Gray and Lily Boyd, is a gay little love song, quite short, with simple, pretty words. The simple, pretty music to match goes with a dance-like lilt.

William Pike's music to Samuel Roger's poem, "A Wish," is melodious and as direct in sentiment as the words. An accomplished singer would know how to counteract the effect of sameness that arises from using the melody for each of the four verses. The song would lend itself well to arrangement for a male-voice quartet.

"O, Never Drop One Gentle Tear!" is a setting of E. J. Bryant's verses. The composer has not misplaced a single accent, nor vainly repeated a line, and he has successfully expressed the character of the poem and the thought underlying the words in his slow, smoothly-moving phrases.

STUDIO CLUB CONCERT.

The concert arranged by Mr. Dudley S Catterall, at the Studio Club, last Thursday evening, attracted a large audience. There were several capable singers, and the works of British composers rightly took precedence on the programme. Miss May Chanter, a soprano, for instance, sang songs from John Ireland and Peter Dunhill, whilst Mr. Dudley Catterall made a very good thing of Easthope Martin's interesting song-cycle, "The Way of a Ship." Other contributors were Miss Lilian Mann, an excellent contralto; and Mr. James Thomson, whose humorous Scottish songs at the piano proved popular. Miss Stella Hackman, the well-known reciter, came along and gave several items from her repertoire, all of which were much enjoyed.

A NEW ENGLISH OPERA.

Mr. A. Davies Adams's one-act opera, "Qualis," was produced on Friday in the Parry Theatre, at the Royal College of Music. The composer is a student of the College. Not many first operas are so well worth hearing. "Qualis" has a healthy, quite credible English story of the days when press-gangs hauled off peaceful men to fight against Napoleon, and a hero—an original sort for opera—who insists on remaining sane, and smiling even when his lady prefers another. Country dances, villagers' jollifications, and such incidents naturally arise.

Mr. Davis Adams' music has vitality, and says what it has to say so brightly that it leaves an impression of freshness. He can write well for the voice: the flowersellers' song with chorus is very effective; he can touch off a character in a song, and he scores his orchestral points neatly and nimbly. It is too early yet to speak of originality. Evidently he has studied Massenet and Puccini to some purpose.

The opera was produced by Mr. L. Cairns James, and Mr. S. P. Waddington conducted. The performance went well. Mr. Donald Mather, the hero, has a good, telling baritone, a good presence, and a sense of style and of character. His Qualis was a live figure. Miss Olive M. Hind, soprano, and Mr. Archibald Winter, tenor, sang well and acted brightly. Miss Vivienne C. Chatterton was successful in the Flower girl's song, and Mr. D. Keith Falker scored with another good number as the lieutenant of the press gang. Mr. Leonard A. Willmore's town crier had the genuine comedy touch. Mr. Kenneth Solly, Miss Winifred Turner, Mr. Gavin Gordon-Brown, and Mr. Edgar Yates were effective in the smaller parts. The excellent diction of everybody, including the choristers, was a great point in the performance. Mr. Davies Adams received plenty of encouragement, being called twice.

LANGHAM CHORAL SOCIETY.

The Langham Choral Society gave an excellent performance of the "Tale of Old Japan," under the conductorship of Mr. Hugh Marleyn, at Queen's Hall on Wednesday. The balance of tone was remarkably good, considering that the women's voices out-numbered the men's by about two to one. The quartette of soloists were well chosen with regard to suitability of vocal timbre. Miss Olive Sturgess, Mr. Wilfred Temple, and Mr. David Brazell made the most of their opportunities in the chief parts, and Miss Eileen Moseley did well in the contralto solos.

Some excerpts from Berlioz' "Faust" made effective contrast. Mr. Robert Barry, who sang the baritone part in these, also contributed successfully to the second part of the programme, which was devoted to miscellaneous items: songs, orchestral pieces, and choral works.

ROYAL ACADEMY OF MUSIC.

Another new addition to the scanty literature of the viola, a student composition by William Alwyn Smith, was played at the Royal Academy of Music Chamber Concert on Wednesday, Nov. 22. These three Preludes for Viola and Pianoforte are pleasing, and have their value as studies. Mr. Harry Berly, who shapes well as a violist, and Mr. W. Ifor Jones, gave them careful and conscientious performance. Two other student works were heard: Miss Kathleen Summers' Variations for Pianoforte on an old English air ("Barbara Allen"), which showed ingenuity, liveliness, and some humour; and a couple of songs in rather reminiscent vein by Mr. Derick Ashley, which were sung by Miss Olive Groves, who has a fresh, clear soprano. But her enunciation needs looking to: not a word could be caught at the end of the hall.

The first movement of a Suite in D minor for Pianoforte and Violin, by Yorke Bowen—a distinguished old student of the Academy—was played with spirit and accuracy by Miss Myra Ison and Mr. Morgan Lloyd.

Very good work was done in the course of the afternoon by Miss Désirée MacEwan, whose neat and finished style was well displayed in a Beethoven pianoforte sonata, by Miss Rene Cook, who played Liszt's "La Campanella" with remarkable fluency and brilliancy for her years; and by Mr. Eric Pritchard, whose performance of a trumpet solo was decidedly promising.

One of the singers, Miss Stella Brown, who sang Mozart's "L'amerò," to the pianoforte accompaniment of Miss Lilian Southgate and the violin obbligato of Mr. Israel Schlaen, has a good, powerful soprano, which should develop well under judicious training.

Miss Doris Sparrow, Mr. Harry Isaacs, Miss Lucy Goodwin, Miss Irene Hyman, Miss Winifred Buck, and Miss Annie Winter contributed to a programme which was, as usual, representative of the Academy's activities.

Choosing New Music.

By the aid of an admirably got-up little booklet, published by the well-known firm of W. Paxton & Co., Ltd., prospective purchasers of new music are afforded the opportunity of examining at their leisure thematic excerpts of the latest published music of all kinds, vocal or instrumental, and can try these excerpts over on their pianos. In this way they are able to decide what appeals to them most. In addition to the actual music extracts, lucid descriptive notes, which indicate the particular points of the music are given, together with the prices.

CONCERT PARTIES ON TOUR.

A LA MODE.—Nov. 27, Rothwell Hall, Gosforth.
BOX OF VESTAS.—Nov. 27, Liverpool.
CONCORD.—Nov. 27, Knaresboro'.
CONFETTI.—Nov. 27, Pier, Eastbourne.
DE'S RAIE'S SEVEN.—Nov. 27, King's, Melton Mowbray.
EPICS, THE.—Nov. 27, Sevenoaks.
FARCE.—Nov. 27, Clarence Pier, Southsea.
LEADSWINGERS.—Nov. 27, Public Hall, Slough; Dec. 4, P.H., Altrincham.
LIVE WIRES.—Nov. 27, Palace, Stamford; Dec. 4, Palace, Pershore.
MASKS AND FACES.—Nov. 27, D.P., Eastbourne.
MERRIONS, THE.—Nov. 27, Northwich.
NAP.—Nov. 27, Hippo., Ashford.
NEW CADETS.—Nov. 27, Blake's T., Hitchin.
NEW STYLES, THE.—Nov. 27, Cinema, Penistone.
ODDS AND ENDS.—Nov. 27, Slough.
OPTIMISTS, THE.—Nov. 27, Co-operative Hall, Bingley; Dec. 4, Pav., Rusholme.
ORANGE CLUB, THE.—Nov. 27, Town Hall, Sale.
PEACHES.—Nov. 27, Boro', Abergavenny; Dec. 4, Pal., Pembroke Dock.
PRO-RATAS.—Nov. 27, King's Palace, Whitstable.
QUAINTESQUES.—Nov. 27, Hippo., Wrexham.
QUALITIES.—Nov. 27, Kemble, Hereford.
QUIXOTES.—Nov. 27, Pav., Rusholme; Dec. 4, Rothwell Hall, Gosforth.
REBELS, THE.—Dec. 4, Dovercourt.
ROGUES.—Nov. 27, Southport.
ROYAL ARCADIANS, THE.—Nov. 27, T.R., Bradford; Dec. 4, Assembly Rooms, Chester.
SEVEN NOBODIES.—Nov. 27, Futurist, Blackpool.
SNATCHES.—Nov. 27, Grand, Abingdon.
SOCIETY SIX.—Nov. 27, King's Hall, Alnwick.
SUMMITS.—Nov. 27, Assembly Rooms, Chester.
VARIETY.—Nov. 27, Palace, Attercliffe; Dec. 4, Doncaster.
WYLIE-TATE MINSTRELS.—Nov. 27, Palace, Manchester.

STEINWAY HALL.

Tuesday next, Dec. 5, at 8,15.

Miss Olive Groves. Miss Gladys Harris.
Mr Walter Lampriere. Mr Allan MacNicol
Miss Eva Scott-Thompson.
Miss Hildegard Arnold.
Mr Harry Relph. Miss Sybil de Frece.
At the Piano: Mr Frederick B. Kiddle and Miss Loui Risby.

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ATTRACTIVE BLOUSE (as sketch) in rich quality crepe-de-chine collar, cut to form a long line finished with kilted frill edged real filet lace, tucks either side of front finished with veinings. In ivory, champagne and flesh, in sizes 42, 44 and 46. PRICE **29/6**
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PLAY PIRATES.

Dramatists who Help Themselves.

By H. CHANCE NEWTON.

I love pirates—the bold, bad, blood-thirsty brand, such as Defoe's Will Atkins, William the Quaker, Captain Avery, and Captain Bob Singleton; Fenimore Cooper's Red Rover, and such fine dramatic specimens as Grampus, in "A Wreck Ashore"; Black Brandon, in "My Poll and My Partner Joe"; the black-hearted buccaneer, in "The Wizard of the Wave"; the heavily cutlassed and lavishly pistolled Mark Ambrose, in "Alone in the Pirates' Lair"; and last but by no means least, Ambrose Applejack of the good ship "Savoy," Captain T. C. Dagnall.

But there is a kind of pirate whom I abominate. That is the play-pirate. During my career, on both sides of the curtain, I have known many, and at times, suffered certain of these stage-stealers. But I have made *them* suffer, and have caused other sufferers to pursue and punish them!

One of the greatest of English authors I ever had to do with, the late Charles Reade, had a peculiar habit in regard to this piratical trade.

When Mr. Reade wrote (or adapted) a play, he promptly invoked the aid of "The Era." In its columns you would read "Pirates Beware."

Then that "Era" advert. went on to show that "Charles Reade having just completed a new drama, entitled ——, thereby warns any person or persons daring to steal—or in any way to infringe—any rights or part thereof, will be prosecuted with the utmost rigour of the law! Signed, Charles Reade." Thus you may identify "It's Never Too Late to Mend" and "Peg Woffington" (afterwards "Masks and Faces").

But even the law-invoking Reade was unable to prevent pirates from stealing his plays. Perhaps the most audacious and most persistent play-piracy of modern times was that practised on the Gilbert-Sullivan operas in the early days. The pirates in this case were chiefly Americans, and there was one especial wholesale stealer. Out of regard for his surviving family I suppress his name.

We could mid the tall and autocratic Gilbert, the amiable little and far too easy-natured Sullivan, and the bland, businesslike Richard D'Oyly Carte flabbergasted by these piratical proceedings. They confessed themselves powerless, so loose, so lax and useless was the Copyright Law of the period.

In vain they issued warnings, in vain they threatened legal proceedings. Equally in vain did they give simultaneous so called "copyright" performances in hole-and-corner places in England and the States!

Gradually a more honest course began to peer out, and Gilbert, Sullivan and Carte found themselves rather better treated—say a little less robbed. It was not, however, till the late Mr. Carte's then secretary, the keen-brained Miss Helen Lenoir, who afterwards married the late Mr. Carte, crossed on several occasions to the States and took matters in hand, that the piracy of the Gilbert and Sullivan operas really dwindled to comparative slackness.

I have never known anyone in theatrical, or even in legal, circles so saturated with the knowledge of copyright matters as Mrs. Carte was. Among my most cherished treasures is a long holograph letter on theatrical copyright written by that charming and estimable woman.

Those who are under the benefit of the Copyright Act of 1911, much as it needs strengthening, can form no adequate notion of the helplessness of authors, whether literary or dramatic, in those times.

The only relief from play-pirates that became visible in time up to the passing of the 1911 Copyright Act was that afforded in the celebrated case of Mrs. Hodgson Burnett versus E. V. Seebohm. In that action, tried just over thirty years ago, Mrs. Burnett sued Seebohm for having utilised almost the whole of her story, "The Little Lord Fauntleroy," for a play. Up to then the author of a novel had no dramatic rights whatever!

Mrs. Burnett won her case, but only because it was shown that, in taking so much of her book, Seebohm had unknowingly infringed a law against "the unauthorised multiplication of copies"!

Still, that strange case helped to focus attention upon the unsatisfactory state of the Law of Copyright, and led anon to the New Act. Young Seebohm, who had done only what hundreds of story-dramatisers had done before, became insane and took his life.

Among the hundreds who had stolen stories wholesale, retail, and for exportation to turn into plays was Edward Stirling, the husband of the great actress, Mrs. Stirling, who had separated from him many years. Edward Stirling, when I first became associated with him, was stage manager for F. B. Chatterton at Drury Lane. He had held that post for years before my time there, and he held it right on to Chatterton's failure, some few months before Gus Harris arrived.

Stirling was the chief "pirate" denounced by Charles Dickens, whose stories, as fast as they came out, and even just before they ended their respective serial forms, were seized upon and pasted-and-scissored into dramas all over London.

In denouncing Stirling and his brother buccaneers, Dickens let fall some very bitter remarks. But Dickens contrived to "play it off" on Stirling and several other such pirates—at one fell swoop!

The "Old Curiosity Shop" was in its last number but one in its serial form. But already the piratical play-makers, with Stirling at their head, had followed the story month by month and scissored-and-pasted it according to their needs. In order to be out in time, each of these dastardly dramatisers wound up their respective dramatisations with Little Nell "living happy ever after, as they all imagined Dickens had arranged.

Now it so happened that Dickens *had* so arranged to end his story. But, just as all "Curiosity Shop" plays came out with the happy ending, Dickens suddenly changed his mind and killed Little Nell!

Another author who "took his food where he found it" was Dion Boucicault, who, apropos "Formosa" at Drury Lane, persuaded Chatterton to make the statement "Shakespeare spells ruin, and Byron bankruptcy" in a letter to "The Times."

Boucicault "borrowed" right and left; he used to do a great deal of work on the material he "conveyed."

Perhaps the most striking example of his borrowing is "The Colleen Bawn," lifted bodily from Gerald Griffin's story, "The Collegians." Boucicault made a large fortune out of "The Colleen Bawn," but not Griffin!

I saw a good deal of Boucicault in the "Formosa" times. For brilliant construction and smartness of dialogue most of his dramas would take a lot of beating, especially "The Colleen Bawn," "Arrah na Pogue," and "The Shaughraun." And I have never seen him beaten as an actor. I purposely leave "London Assurance." When it was produced eighty-one years ago Boucicault was known as "Lee Morton," and afterwards blossomed forth as "de Bourcieault." A good deal of evidence has been found from time to time indicating that "London Assurance" was really written by John Brougham, who handed it over to Boucicault to polish up. The mystery as to the real authorship of "London Assurance" has never been cleared up.

When, as "Richard Henry" my "Referee" colleague, Richard Butler, and I wrote the burlesque melodrama, "Monte Cristo, Junior" the score was composed by brilliant Meyer Lutz.

My play-writing partner and I, with Charlie Harris, the producer of the piece, and Lutz, Fred Leslie, Nellie Farren, and others concerned, worried George Edwardes to take the steps then necessary to secure the American copyright. Miss Farren, Mr. Leslie, and the chief members of the company were to be sent on a tour of the States with "Monte Cristo."

Edwardes dallied in his characteristic way, though Sam French, the publisher, was willing and waiting to see the matter through. In the meantime two people came into the Gaiety on several occasions. One of them took down the dialogue and business in sections. The other jotted down the chief melodies.

Eventually these pirates sold our play and score for £300 to an American actress (who, I believe, thought the sellers were entitled to "deal"). That lady booked our "Monte Cristo, Junior" right ahead of our American dates, playing Nellie Farren's part.

This killed the Edwardes' tour, and another play had to be substituted.

I could relate some strange stories of still more recent play piracies of such successes as "Charley's Aunt," "The Private Secretary," and one regulation "East Lynne."

Happily I have been instrumental in bringing many of the pirates to book. Chief among my fellow-detectors of these robbers was Arthur Shirley. Later he, and the late George R. Sims, Carton, and a few more of us started the Copyright Protection Association—a very valuable body, especially until the new Copyright Act materialised.

The wholesale theft of songs, acts, and "gags," in the variety world is well known. But now the Variety

(*Continued at foot of col* 5.)

FROCKS AND FANCIES.

Hints about Xmas Presents — Side Street Shopping — The New Fans — Teddie Gerard's Frocks — Roulades and the Popular Circle — A New-Poor Restaurant.

Are you one of the "Take-Time-by-the-forelock" kind of people, or do you buy your Christmas presents at the last moment? Your friends probably suffer by the latter method, but you get a real Christmassy feeling by the latter, and the shops benefit, too, since you also throw caution to the winds and buy all sorts of absurdities for your favourite aunts and cousins, instead of giving them really useful things!

Absurd.

How we do love absurdities, we modern grown-ups! The whole of the Embassy Club was seething with fury the other night because Luigi gave two of the performing mechanical poodles he's getting from Paris as Christmas favours to me and another charming girl! And since then I've had no bother to find small talk for callers. They even neglect their tea—or whisky—to wind up the poodle again!

Advice.

The heading of this paragraph has nothing whatever to do with the adjective that headed the last. Please dissociate them in your mind! If you want a perfectly safe rule for giving Christmas presents I should say—give ridiculous extravagances to the practical and the poor, and really useful things to the improvident and the rich. This applied to women only, though. You can't make any special rule for men. If you feel impelled to give them anything you have to find out what they will endure, remembering always that they like their disgraceful tobacco pouch, their bulging, shabby note-book, and horrid slippers, and that half the oddments for their desk that seem to be satisfactory to you will be swept off again before New Year's Day. If your men friends like books, rejoice—and, if they are approaching middle-age, give them "Cytherea," as an awful warning, or Masefield's new poem, or Page's letters, or the coming "Life of Ford"—the man, not the car!

And More of It.

When you hunt for presents do not stick entirely to the big stores. You will find fascinating things in chemists' shops—try Boot's in Regent-street—and fascinating shops in side streets full of just the distinctive thing you wanted to buy. Best of all, side streets for casting a glamour over purchases is, I think, Beauchamp-place. How can you resist buying a small niece a long-waisted georgette party frock with satin roses at intervals round the skirt, on the sleeves, and at the waist, when it is sold at a shop called "Fairies, Ltd.," or a bit of china at "The Merchant Adventurers'?" True, the little shop known as "The Officer's Families' Industries" sounds a little dull—until you think and remember; then it blazes with splendour! And they have the most perfect lingerie of the hand-made variety, I know, as well as house coats and oddments that attract people with such different tastes as Queen Mary and Lady Alexander.

Fans.

When I've been writing this page a month or so longer it will be worth while writing advice to men, for they'll all be reading it. I know 'em! And if I were writing advice to them I should say, "Buy her a fan." Women can't have too many nowadays, and the new ones are lovely. Dickens and Jones have evolved the weeping willow fan of gold net and long fronds of ostrich feathers, and more daring, and just as lovely, is a fan of coques feathers in Prince of Wales' feathers shape, with a plaque of plumage and sticks of tortoiseshell.

A Négligé.

Evadne Price wore a most delectable négligé in "Bed and Breakfast," the farce the Interlude Players put on last Sunday night at the Kingsway. It was made of the heavy Parma violet crêpe de chine, draped with cream shadow lace of the heavy variety and trimmed with tiny silken roses in blue, pink, and parma. A blue ribbon with rose embroidered ends which trail on the floor defined the low waist, while one sleeve was a very long one of the crêpe de chine and lace, and the other a mere pretence of a sleeve of latticed blue ribbon. There was a boudoir cap to match, with a trellis of roses on the top. On her Watteau-like gown of carnation pink taffetas and silver thread I liked the tiny half-moon pieces of silver embroidered tulle that pretended to be sleeves too.

Teddie Gerard's Frocks.

Did you notice that in "Biffy" Teddie Gerard's frocks were none of them long—the day-frocks ankle-length, and the evening frock quite short. The latter means nothing, of course, as the silver sequins over flesh-coloured net, quite sleeveless, was meant to be daring and indicative of the French dancer—and it was! I rather liked the fawn crêpe de chine afternoon frock, with its velvet cloak trimmed with ruby velvet, and toque to match, and the ruby glass buttons on the frock were just right.

Chinchilla.

What a becoming fur chinchilla is! One of Teddie's frocks in heavy grey crêpe de chine was trimmed with this, and I saw Miss Gellibrand dancing at the Embassy in a sea-green tissue hemmed with it. It made a delightful contrast to the deeper-than-flame-coloured frock of Miss Babe d'Erlanger, which would have been simple but for the wide-cut jet and steel hip-belt, which accentuated her rather Tangoish style of dancing the fox-trot.

Up To Date.

That home of the Tango, La Potiniere Club, down in Holland Park, by-the-way, had a most amusing stunt on last Saturday. It was a "gala" night, and we had been promised a "surprise." At eleven o'clock we got it, in shape of an announcement by Alex. Mackenzie that Dr. Macfarlane was prepared to vaccinate any guest or member on the spot free of charge. I did not expect anyone would take advantage of it, but they did. There was quite a queue, and of men as well as women. Mrs. Mackenzie, I may tell you, had such an effective "Oh-so-simple I don't think" kind of frock on, with a hip-belt of rows and rows of twisted material—the frock was crêpe romain, finished by a huge roulade edged with monkey fur.

Roulades.

How popular the roulade and all kinds of round ornaments are for finishing off frocks! Is it a revulsion from the Cubist-Vorticist passion for the straight line, I wonder? When I went to the Duchess of Sutherland's reception last week quite half the frocks had these. Jet and cut-steel, real diamond plaques and plates of pearls vied with simple ribbon and material roulades. I liked Lady Beatty's clever little adornment on a pink tissue gown. This had three stripe of gold ribbon across the shoulder, and tied into the left-hand one with strings of gilt was a posy of roses. I tried to find out who was the lovely lady who daringly wore tiny tinkling gold bells in her ears instead of earrings of the more ordinary sort—but I failed. And I don't know where to buy them, so please don't write and ask me.

Real New Poor Prices.

Do you yearn for a really cheap and homely lunch without facing the rudeness of the over-worked waitress, the dirty tablecloth of the over-crowded restaurant, or the gossip of the cheap club? Little Lady Glerawly introduced me to it last week while she talked of her film ambitions. It is situated down a turning off Brick-street—close to Down-street Tube—and has a gabled roof, adorned Tudor-fashion with thin black rafters, small square black tables and Tudor-shaped black chairs with orange cloth seats, also brown table-mats and curtains and brown-clad waitresses and a peaceful atmosphere. It is run by the Hon. Gabrielle Borthwick—who started a garage and did running repairs herself during the war, and the food is "homey" and the prices real New Poor. Toad-in-the-hole and apple pudding will cost you eighteenpence, and there's a four-course dinner for three-and-six.

(*Continued from col.* 3.)

Artists' Federation, under the direction of keen-eyed Albert Voyce, is busy.

And now to return to Charles Reade, by way of a "tag." It is a strange story, related to me by George Conquest.

Reade, determined to dramatise his novel, "It's Never Too Late to Mend," then found that Conquest had just produced at his Grecian Theatre in the City-road a drama based on "It's Never Too Late to Mend."

Reade at once issued his "Warning to Pirates," and took proceedings, to find that a novelist had no dramatic rights!

Then Reade, fuming furiously, had a brain-wave; he remembered that many years previously he had written an Australian Digger drama, which he called "Gold." It had been produced at Old Drury, and was a failure!

Reade, who had used a great deal of this play for his subsequent novel, then resolved to attack Conquest for having really pirated a great deal of his drama "Gold" for the Grecian dramatisation of the novel. On this point of pirating portions of the play itself Conquest lost the action!

But when Reade's dramatisation came out at the Princess's, Conquest found that the novelist had "pirated" certain material—including one character—of his (Conquest's) very own!

At this point Conquest started an action for "piracy" against Reade!

Whereupon Reade, finding the Conquest material very serviceable to his "Never Too Late" drama, came to terms with Conquest, and allowed the actor-manager to continue his own dramatisation without further let or hindrance!

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PREMIERES OF THE WEEK.

"BIFFY."

At the Garrick.

A Farcical Comedy, by Vera Beringer and William Ray, by arrangement with James M. Glover, Produced on Tuesday, Nov. 28.

Susan ..... Peggy Ross
Mrs. Amelia Brunner ..... Maidie Hope
Mrs. Doris Piggott ..... Dorothy Pane
Mr. John Brunner ..... Stanley Cooke
Mr. Charles Piggott ..... Lewis Willoughby
Mr. Edward De Burg ..... A. A. Poulton
Miss Bibsie De Burg ..... Edna Bellonini
Biffy ..... Robert Hale
Miquette ..... Teddie Gerard
Inspector Horton ... Lawrence Phillips
Mayor of Heybridge ..... Roy Byford

"Dédé" departs with no great demonstration of sorrow; and we saw at the Garrick Theatre on Tuesday night a fine example of the perspicacity of Jimmy Glover. It is a long time since he saw the possibilities of "Biffy," and tested them to the extent of a long tour of the provinces. It succeeded greatly within those limitations. Now, with a cast of popular celebrities, with a fine array of costly clothes, and a luxurious mise en scene, it looks as though it might run at the West End till further orders. It attracted a most distinguished audience. The applause was frequent and hearty.

For "Biffy," if it deals with a somewhat familiar theme, does so with ingenuity. There are comical situations in rapid succession. The dialogue is amusing, and there is a disposition of the artists entrusted with the representation of the principal characters to get every ounce of effect out of them. "Biffy," if we remember aright, claimed "Henry Seton" for an original author, Henry Seton being the brilliant woman whom we recall as the Little Lord Fauntleroy of her mother's adaptation of the famous novel—Vera Beringer. Now, Miss Beringer's name is frankly linked with that of Mr. William Ray in the authorship of "Biffy."

And it restores to the stage a much lamented absentee, Mr. Robert Hale; likewise vivacious Teddie Gerard. What a welcome was handed out to each artist! Mr. Hale has a part that shows him off at his best—alert, staccato, smartly dressed, a soldier of fortune who butts into a curious situation, and looks as though he were disposed to turn a dishonest penny by blackmail, but who, with unflagging spirits and mischievous humour, brings the tangle to a romantic unravelling and rides triumphant on the storm with the prettiest of many pretty girls at his right hand.

As for Miss Teddie Gerard, she is gowned, let us say, moderately, as her custom is. But the women will be madly envious of the beauty that adorns her and the beauty that is unadorned, not to mention the word daring! Miss Gerard is supplied with a song, and she introduces many dances in a fascinating, impulsive way. Pray, who should ask for more?

Once more we meet two well-endowed suburban husbands—instead of which, as the judge said, they go gallivanting about town, and, to mask their mischief, invent a firm in Westminster with three partners, to one of whom they give the name of Biffington. It so happens that a gentleman who really owns the name is curious, finds his way to the office, untenanted save by a pretty, promiscuous typewriter; and probes the heart of the plot. Enter, then, the suburban home of the Brunners and the Piggotts an intrusive, charming, masterful, obstinately irrepressible stranger. His name is Biffington. When pursey Mr. Brunner and pompous Mr. Piggott talk importantly of the police, the imperturbable visitor sits down, and begs there may be no ceremony. "Call me Biffy," says he. "Just Biffy."

And "Biffy" it is, for three solid hours of the most joyous exhilaration. Here you have indeed an idea borrowed from old-fashioned French farce. One sapient critic says he rubbed has eyes and wondered if he was at the old Criterion. He should rub them again—for he was certainly never at the Criterion, where they "de-odorised" these things to a tiresome and bewildering unintelligibility. In "Biffy" there is a naughty notion, no doubt; but, after all, a naughty notion that is human, and in daily operation, and it is worked out in the way of salutary admonition to suburban sinners. There is no Criterion cypher in "Biffy," no whispering from your neighbour in the stalls who had banged sixpence on a Cook's tour, "Of course, in Paris, that scene——"

"Biffy" is good, honest fun. It takes suburban domesticity, perhaps not as it should be, but as it is. It is worth seeing. It will certainly make you laugh, till all the fog is dissipated. No need to hand out bouquets to the individuals of the cast. There is not one that an astute manager would willingly change. The names of the characters have an ingenious suggestiveness, and the actors and actresses opposite fulfil the specification. Bravo, "Biffy!" H. G. H.

"The Snark" is the title of Star Wood's Annual for 1923. It contains many humorous pictures by Stan Wood himself, which are quite appropriate to the approaching festive season. The short stories, contributed by Robert Magill, Milton Breres, D. Cameron Forrester, Charles Allen, James Hope, and others, are written in the same merry spirit, and this bright little annual can with confidence be recommended as an excellent antidote to a dismal winter's day.

PAX ROBERTSON PLAY.

"The Evil Doers of Good."

Play in two acts, by Jacinto Benevento. English translation by John Garrett Underhill. Produced for the first time at the Chelsea Art Theatre, on Sunday, Nov. 26.

Teresa ..... Pax Robertson
The Marchioness ..... C. A. Arfwedson
Nativity ..... Catherine Robertson
La Repelcna ..... Lillian Grant
Assumption ..... Davies Webster
Esperanza ..... Jessie Lothian
Serena ..... Esmé Lewis
Julia ..... Enid Keele
Don Heliodoro ..... Alex Robbins
Enrique ..... Bruce Moir
The Marquis of Santo Toribio ..... Keith Hamilton
Don Francisquito ..... A. McLeod
Cabrera ..... Donald Kinghorn
Martin ..... Martin Vellmar
Christus ..... Leonard Dainton

This is by far the best effort this season by the enterprising artists associated with the Pax Robertson Salon. This interesting Spanish comedy held a crowded Sunday evening audience absorbed for over two hours.

The plot relates to a girl and boy, both of tender years, who are rescued from a wreck on the coast, and are adopted by the seaport town "Junta," a committee of narrow-minded ladies. Christus, the boy, runs away, joins an acrobatic troupe, and subsequently becomes a bull-fighter. His one good point is his enduring love for the girl, Nativity, who has no liking for the man the "Junta" wish her to marry, and finally elopes with Christus.

Miss Pax Robertson (who also acted as producer) was charming and sincere as Teresa, possessed of a great affection for and married to an elderly marquis. The stately chatelaine found an ideal representative in Miss C. A. Arfwedson. The girlish naivete of Nativity was delightfully expressed by Miss Catherine Robertson. Miss Davies Webster, Miss Esmé Lewis, Miss Jessie Lothian, and Enid Keele, as the ladies of the "Junta," well depicted a body of narrow-minded, strait-laced women. A neat character study of a full-blooded Gipsy came from Miss Lillian Grant. Mr. Alex. Robbins was deservedly popular as the light-hearted and beneficent fairy to the eloping couple. Don Heliodoro, a clever sketch of overweening vanity, was that of Mr. Keith Hamilton as the Marquis of Santo Toribio. The moods of Christus were skilfully shown by Mr. Leonard Dainton, while of service was Mr. Bruce Moir as a boy suppressed by his mother (the Marchioness). Mr. A. McLeod as Don Francisquito, and Mr. Donald Kinghorn, made a picturesque Gipsy as Cabrera.

Preceding the play, Miss C. A. Arfwedson gave one of her instructive and entertaining lectures, descriptive of Benevento, his life and his work for theatrical art in his native Spain. Mr. Howard Aynstey supplied some capital incidental music.

Madame Selma will present her pantomime "Cinderella" on Boxing Day at the Queen's Theatre, Farnworth. It will have an eight weeks' run. Among the attractions are a grand transformation scene and a beautiful Butterfly Ballet.

INTERLUDE PLAYERS.

"Bed and Breakfast."

Farce, in Three Acts, by F. C. Witney, Produced at the Kingsway Theatre, on Sunday evening, Nov. 26.

Forde Entwhistle ..... Alan Mowbray
Nell Corteline ..... Evadne Price
Chauffeur ..... Clive Currie
Rev. Erasmus Penticoat .. Bryan Powley
Mrs. Penticoat ..... Eva Brooke
Jack Murray ..... P. Perceval Clark
Reginald Birch ..... Ronald Ward
Lena Murray .... Mary Hill-Mitchelson
Peggy Birch ..... Helen Gosse
Bernard Corteline .... Geoffrey Amédée
Anne Granville .. Dorothy Wordsworth
Police-Sergeant ..... Gilbert Davis
Policeman ..... Winston Seymour

If one judges a farce by the merriment it creates—and that is really the only test that need be applied—"Bed and Breakfast" achieved quite a considerable success, for its progress on Sunday evening was punctuated by frequent roars of laughter. Pretty Nell Corteline thinks that her husband has eloped, and immediately proceeds, with the somewhat unwilling aid of a young bachelor friend, Forde Entwhistle, to endeavour to track him down. Their means of conveyance is a taxi, and their first place of call a rather "off-the-map" country bungalow. The night is a wild one, and by the time the bungalow is reached, the rain is coming down in torrents. There is no sign of the supposedly guilty pair, and the taxi man goes on strike. He puts his car into a shed, and refuses to budge again that night. Nell accepts the position philosophically, and has no objection to remaining in the bungalow until the morning. Forde, however, is by no means happy about it. Ultimately, however, the trio is deciding to make the best of the matter, and are busy preparing a scratch meal, when a certain Rev. Erasmus Penticoat, accompanied by his wife, knocks at the door. This worthy couple, intending to visit friends in the locality, have "taken the wrong turning," and are now miles out of their way. Forde jumps at the chance of relief from a compromising situation, and persuades them to stay the night. For some reason, not made too clear, Nell and Forde do not at once disclose the fact that they are not man and wife, and as time goes on it becomes more and more difficult to do so. Just as the Rev. Erasmus and his wife have comfortably settled down, there comes more knocking on the door, and a walking tour quartette, two young men and two girls, enter. These, too, accept an invitation to stay the night. This leads to further amusing situations, a climax being reached when the husband, who, of course, was quite innocent of any marital infidelity, turns up.

The acting throughout was very good indeed. The best opportunities were afforded by the parts of the chauffeur and the parson, and were fully taken advantage of by those two experienced and versatile actors, Mr. Clive Currie and Mr. Bryan Powley, respectively. Both were exceedingly funny. The other parts were most delightfully played by Miss Evadne Price, Miss Mary Hill-Mitchelson, Miss Helen Gosse, Miss Dorothy Wordsworth, Mr. Alan Mowbray, Mr. P. Perceval Clark, Mr. Ronald Ward, and Mr. Geoffrey Amédée. Miss Eva Brooke was very amusing as the parson's wife, and a couple of realistic police officers were played by Mr. Gilbert Davis and Mr. Winston Seymour.

AT THE REGENT.

"The Immortal Hour's" Success.

The transformation of a typical London music hall in the Euston Road into a modern playhouse catering for a particular section of West-End playgoers has been one of the outstanding features of the theatrical year.

If the "Regent" has not yet attained the vogue of the Hammersmith venture, it has, at any rate, fully justified its management in a courageous enterprise. Distinct courage, furthermore, was displayed in producing a music drama such as "The Immortal Hour." Here again ample justification was forthcoming when on Saturday evening the Birmingham Repertory Company gave their fiftieth performance of Mr. Rutland Boughton's opera.

Mr. Boughton comes of the modern school, and obtains his effects very largely by means of suggestion. It is probable that few will be able to appreciate to the full the music of this ingenious, original, and at times very beautiful piece of work at a single hearing. There are moments when the theme becomes almost entirely obscured to the average ear. But post-impressionism in music, as in other arts, has its commercial value, and there can be few music-lovers, who, having once heard "The Immortal Hour," will not do so again and again.

The same air of suggestion is manifest in the staging and costumes, though their immediate effectiveness is here, perhaps, more marked, their beauty indisputable. The opening scene, a moonlit forest glade, with its wonderful suggestion of distance, is a masterpiece of stagecraft. The weird headgear and rich colouring of the costumes worn in the second act—the King's throne-room—are strikingly impressive.

The singing of principals and chorus is so uniformly excellent throughout as to make detailed commentary almost invidious. Mr. Johnston Douglas, however, as the King, and Mr. Arthur Cranmer as Dalna, the Shadow God of the Immortals, gave particularly distinguished readings of difficult parts, whilst Miss Gwen Frangcon-Davies played the Princess with grace, and her unforced style was a musical delight.

If the reception accorded the performance on Saturday evening is any criterion, there can be no doubt that Mr. Rutland Boughton's opera will have an extended run.

The Christmas number of the "Illustrated Sporting and Dramatic News," published at 2s., contains stories by such well-known authors as Perceval Gibbon, Barry Pain, Eden Philipotts, and others. The photogravure supplement, "The Sale of Old Dobbin," by John R. Reid, illustrates a pathetic incident of country life, and forms an attractive picture. There are also a number of page illustrations in colour and half-tone by Will Owen, J. R. Skelton, Wilmot Lunt, Wilton Williams, W. Barribal, Lawson Wood, Dudley Tennant, G. E. Studdy, and Heywood Hardy. Altogether an attractive and well-varied Yuletide number.

A NEW MARY STUART.

Drinkwater Success at the Everyman.

Mr. John Drinkwater brings fortune to the little theatres in the suburbs, for it was "Abraham Lincoln" that was the first successful play at the Lyric. Now at Hampstead we have the plucky Co-operative Company that is running the Everyman registering a run of 70 performances of "Mary Stuart." Miss Laura Cowie has now left the cast, and the name part is being beautifully played by Miss Clare Harris. Her conception is modelled to some extent upon Miss Cowie's creation, but Miss Harris has put a good deal of herself into the part. Her queen is a woman instinct with passion, and yet always dignified and regal.

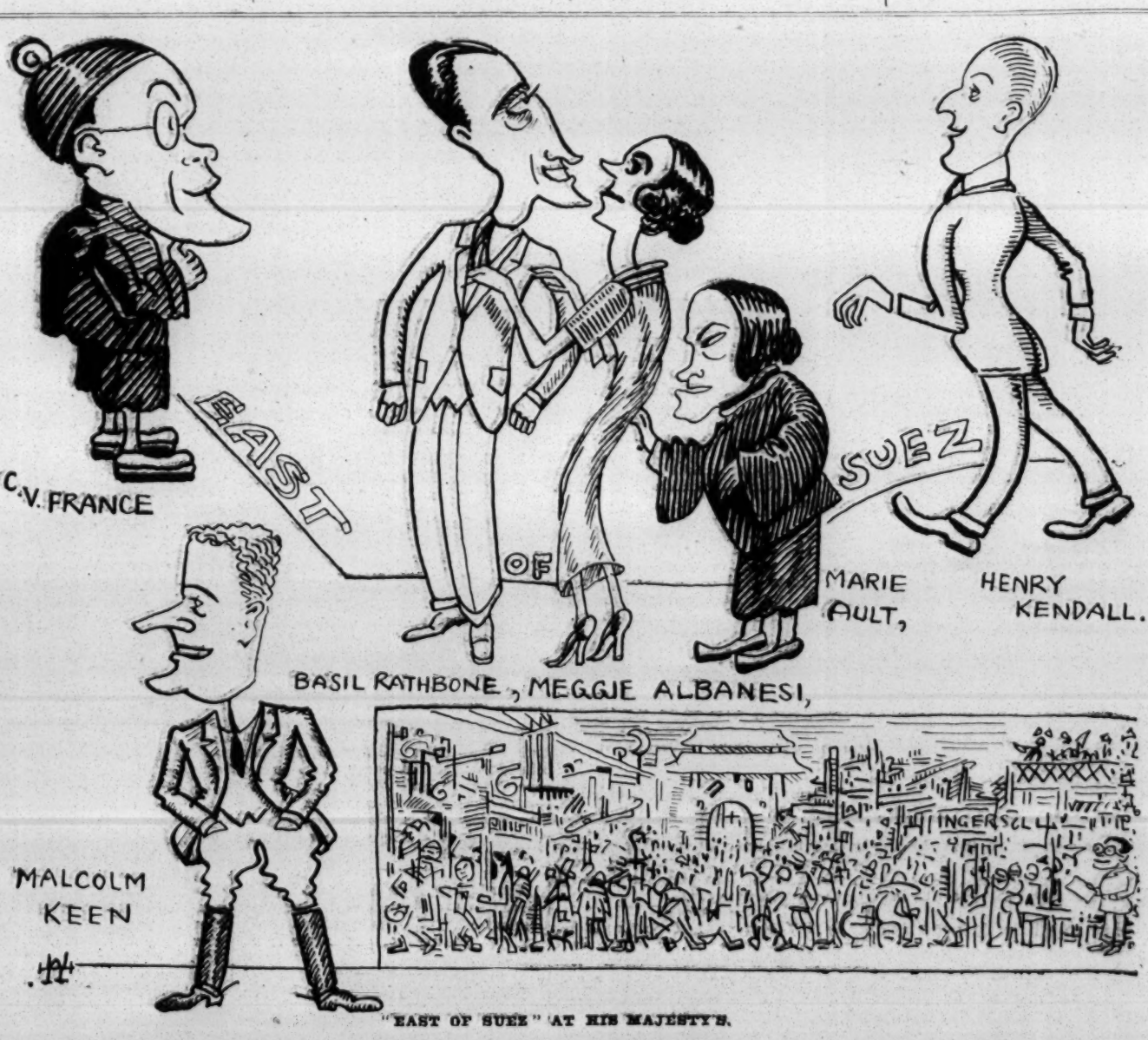
Miss Harris's original part of Mary Beaton is now played by Miss Louise Ayrton, and the rest of the cast, which includes Mr. Harcourt Williams, Mr. Douglas Jefferies, Mr. Randle Ayrton, Mr. Richard Bird, and Mr. Harold Scott, remains the same. Mr. H. O. Nicholson, owing to indisposition, was absent on Monday, and his part of Andrew Boyd was taken at short notice by Mr. Royde Graham.

"THE SMITH FAMILY."

One Hundred Performances.

"The Smith Family," which reached its 100th performance at the Empire on Thursday night, has been much improved, many new songs and dances having been introduced. Room has also been made for the inclusion of Harry Tate's sketch, "Selling a Car," which, familiar as it is, is perhaps the funniest thing in the production. In the scene when Sammy Smith endeavours, without success, to get a smile out of the melancholy Prince by telling him funny stories and giving an imitation of a sea lion singing "Mary Had a Little Lamb," the principal comedian is also at his best, and with the assistance of his "boys," is throughout responsible for much merriment. Miss Connie Ediss, as the matronly Mrs. Smith, also contributes greatly to the fun of the production, especially droll being the rendering of "What Would a Lady Do?" a capital number, given in the best style of burlesque. Clever and vivacious Miss Ella Retford, in songs of sentiment, and in lighter vein, is a great favourite, particularly attractive being her "Zuyder Zee" number; and Miss Anita Elson, as the younger Smith girl, acts and dances with much charm, especially clever and popular being her dance with Mr. Charles Brooks.

Mr. Billy Caryll admirably realises the character of the melancholy Prince, his antics, legmania business, and "Getting Better" dances, winning great favour; Miss Mabel Green sings "Follow Suzanne," "The Waltz of Yesterday," and other numbers with much charm; the whimsical Prime Minister is capitally enacted by Mr. Robert Nainby; Mr. Basil S. Foster acts naturally as the young lover, and joins in several duets with Miss Retford; and Miss Lena King, who now appears as the Spirit of the Past, dances delightfully.



"EAST OF SUEZ" AT HIS MAJESTY'S.

SCOTTISH PLAYERS.

An Interesting Programme.

At the Athenæum Theatre, Glasgow, on Thursday, this clever and enthusiastic combination opened their winter session by producing two plays, one of them for the first time on any stage, and this programme was continued for a week.

Since we recorded in these columns the beginning of this movement in January, 1921, the National Theatre Society have produced seventeen plays, mostly for the first time, and on October 4 of this year they were honoured with a command performance at Balmoral, when they gave two comedies in the presence of their Majesties the King and Queen.

One of these comedies was "A Valuable Rival," in one act, by Neil F. Grant, and this formed the opening piece on Thursday at Glasgow. It is cleverly written, and turns on the fact that rivalry in trade helps business. As is often said, two lawyers can make a good living in a town where one could hardly exist, and in this case the owner of a small country paper makes heroic efforts to prevent his rival in that line from being driven from the town owing to awkward incidents in the early career of the latter. It was excellently acted by Mr. Andrew P. Wilson as the old newspaper owner, Miss Elliot C. Mason as his daughter, and Mr. R. B. Wharrie as the young and pushful owner of the rival sheet. The bijou setting of this play was prepared for the ballroom at Balmoral.

The second play was entitled "Clyde-Built," an entirely new work, in three acts, by George Blake. It is the third play by this author to be produced by the Society, and is undoubtedly his best effort so far. The cast was as follows:—

Matthew Crockett .. James T. Woodburn
Mrs. Bannerman .... Queenie Russell
Jean Bannerman .. Jean Taylor Smith
Helen Crockett ..... Elliot C. Mason
Mrs. Crockett ..... Belina Miller
Stanley Merson .... W. Graham Dow
Tom Crockett .... W. Ralph Purnell
Harry Douglas ..... R. B. Wharrie
Chrissie ..... Meg Buchanan
Mr. Tannahill ..... Wylie Dick
Sir William Merson .. Alex. MacGregor

The period of the play is 1913, and the action all takes place in the sitting-room of Matthew Crockett's house, overlooking the Esplanade, Greenock. The story is simple, but effective. Matthew is a retired builder of lifeboats, and his firm have for eighty years prided themselves on the fact that their work has stood the test in all emergencies, and justified the proud boast that is voiced in the words "Clyde-built." But evil days come for the firm, and, on the verge of bankruptcy their only hope of salvation lies in selling their boat-yard to a firm from another part of the country, who have just secured an opening on the Clyde. There is an awkward condition, however, lurking in the background. Young Stanley Merson is attracted by the granddaughter of the old builder, Jean Bannerman, and will only buy Crockett's yard if she agrees to marry him. But Jean's affections are centred on Harry Douglas, her sailor lover, who is off on his first voyage as Captain in a ship, the "North Star," built by Merson's firm.

Months elapse, the ship is reported overdue, then lost, and the ambitious members of the Crockett family are trying hard to force Jean to accept the hand of Merson. Only the girl's grandmother, Mrs. Crockett, realises the tragic outlook this may be for Jean, and even when the girl in despair agrees to the marriage, the old lady vehemently protests.

A meeting is arranged in Crockett's house, to sign the documents selling the boat-yard to the wealthier firm, and at the same time seal the wedding bargain between Stanley Merson and Jean. But at the psychological moment the sailor lover re-appears. He has lost his ship, not through bad weather or bad seamanship, but through the shoddy work put into her by Merson's firm, and at his scathing denunciation of Sir William Merson to that gentleman's face, old Matthew Crockett's better nature asserts itself, he remembers the value that belongs (or should belong) to the words "Clyde-built," and, in spite of impending bankruptcy and poverty, he tears up and burns the signed agreement of the sale, and so paves the way to the happiness of his grand-daughter, Jean, and her lover, Captain Harry Douglas.

The acting all through was exceedingly good. Mr. James T. Woodburn was absolutely true to life as the old boat-builder, and Mr. R. B. Wharrie was well suited as Harry Douglas. Mr. W. Graham Dow as young Merson, and Mr. W. Ralph Purnell as young Crockett, ably did their bit.

Mr. Wylie Dick was clever as the lawyer, Tannahill, and Mr. Alex. MacGregor gave an admirable rendering of the part of Sir William. Miss Jean Taylor Smith made a charming Jean in the earlier scenes, and was fully equal to the tragic feeling of the dramatic moments. Miss Elliot C. Mason as the ambitious Helen Crockett, and Miss Queenie Russell as the subdued Mrs. Bannerman, the widowed mother of Jean, acted well and in striking contrast. Mrs. Belina Miller contributed a wonderfully faithful impersonation of old Mrs. Crockett, placid in the beginning, and strong when her emotions were aroused at the proposed sacrifice of Jean to avert the family misfortunes. Miss Meg Buchanan as the servant, Chrissie, completed an able cast.

Both plays were staged in careful and painstaking style, and the entire production reflected infinite credit on the able producer, Mr. Andrew P. Wilson, who appeared in the opening play, in addition to his arduous duties throughout the evening.

THEATRICAL GOSSIP.

Charles B. Cochran Returns with a Budget—New Plays Next Week —A Composer's Romance.

Mr. C. B. Cochran's Return.

Mr. C. B. Cochran is due in London within a few hours. It is probable that "The Music Box" will be done at the Palace Theatre early in the new year, and that "Shuffling Along" will arrive at the Oxford in due course.

We are to see "Partners Again" and "Little Nellie Kelly," two immensely successful American pieces, in London; also the film "Robin Hood," produced at an incredible cost.

Prince's Theatre.

As "The Era" went to press yesterday, the sale was due at the London Auction Mart, by Marler & Marler, of Prince's Theatre.

British Empire Shakespeare.

Princess Marie Louise has promised to deliver the prizes awarded for elocution and for essays by the British Empire Shakespeare Society, at the Empire Theatre, on Friday afternoon, Dec. 8. Sir Frederick Bridge will lecture on "Shakespeare and Music," with illustrations.

Actors' Club Concert.

There was a great crowd at the Sunday night house warming of the Actors' Club new premises. To the concert Miss Norah Freeley and Miss Nan Calnan contributed violin and piano duets; Mr. Herbert Wild, tenor solos; Mr. Jack Rickards and Miss Violet Stevens, comedy duets; Miss Eva Huusdon-Brown, a soprano solo; and Mr. Norman Long, a song and story at the piano.

Touring Managers.

At the general meeting of the Association of Touring Managers, it was reported that the arbitration case Blundell Murray against Sarah Benedict, resulted in a decision favourable to Miss Benedict. The removal of a name from the list of members of the Association was reported. Mr. Robert R. Pittard was elected an Associate Member. Sir Alfred Butt was formally congratulated on his success at the recent Parliamentary Election.

Picturesque Ball.

Costumes illustrating the title of every play current in London will be worn by actors and actresses, at the ball which the Repertory Players are giving shortly at the Hyde Park Hotel.

Spy's Daughter Married.

"Spy's" daughter, Miss Sylvia Leslie, who is to appear in "Battling Butler" at the Oxford, was married on Monday, at the Church of St. Martin-in-the-Fields, to Captain E. O. Evan-Thomas.

Playgoers Dine Dames.

To-marrow the annual ladies' dinner of the Playgoers' Club is due.

Only a Rumour.

At the Globe Theatre, on Sunday evening, "The Rumour" will be produced by the Incorporated Stage Society. Mr. C. K. Munro's play will be repeated on Monday afternoon.

Once a Week Players.

Miss Lena Ashwell's Once a Week Players did "The Marriage of Kitty" at St. John's Hall, Watford, most acceptably. Miss Irene Hentschel, the Kitty, has grace and histrionic ability. Mr. Fredk. T. Cooper gave a fascinating study of Sir Reginald Belsize.

Milestones on the Dover Road.

On Saturday night "The Dover Road" was played at the Haymarket Theatre for the 200th time.

Farewell "Phi-Phi."

"Phi-Phi," as we hinted last week, will be withdrawn from the London Pavilion on Saturday.

Peter Pan Paired.

Miss Nina Boucicault, whose marriage on Saturday to Mr. D. Innes Smith is announced, is a daughter of the famous dramatist and a sister of Mr. Dion Boucicault. She has had a long and distinguished career on the stage. She was the first, and undoubtedly the best, of the Peter Pans.

Repertory Players.

On Sunday, December 17th, the Repertory Players will produce a new play called "Antony Settles Down," by J. O. Francis, the author of "Change" and "The Poachers." The theatre will be announced later.

Happy Arthur.

Arrangements have been completed for Mr. Arthur Bourchier's return to the Strand Theatre in a version of "Treasure Island" by Mr. James B. Fagan. It will be quite spectacular in style.

Royal General Theatrical Fund.

The donations to the Royal General Theatrical Fund, including the sale of dinner tickets, amount to £1,076 8s. A full list of subscriptions will be found on page 7.

Bath Worthy Dead.

An esteemed member of the Bath Theatre staff died on Wednesday, after a long illness—Mr. Edward Harris. During the war he volunteered with admirable alacrity, and was sent to Salonika, with the Army Service Corps.

"Old Vic.'s" 32nd Shakespeare.

Next week "Antony and Cleopatra," the 32nd play by Shakespeare to be produced at the "Old Vic." since 1914, will be given. This must surely create a record for any repertory company, since only five of the master's 37 plays remain unpresented at the "Old Vic." The exacting part of Cleopatra has been entrusted to Esther Whitehouse, whose Doll Tearsheet in "Henry IV." (Part II.) two weeks since was so highly recommended. Antony will be in the hands of Wilfrid Walter, the Falstaff of the Henry plays. "Antony and Cleopatra" will run for two weeks.

Miracle Play.

A religious drama, entitled "The Cradle, the Cross, and the Altar," will be played at the Great Hall of the Church House, Westminster, on several dates in December, under the auspices of the Catholic Play Society.

Prosperous Play.

"Tons of Money" is doing so well at the Aldwych Theatre that bookings for the Christmas season at the rate of two performances daily are brisk.

G. E.'s Gee-gee.

Mr. Charles Hawtrey was in fine form at the annual dinner of the Eccentric Club. He told a particularly good story about George Edwardes's most remarkable victory on the turf with Santoi. Edwardes was never known to broadcast racing tips amongst his friends, and grew very weary of the chorus, "I wish you had given me the word, George." The thousand-and-first man who congratulated him on the result of the race said, "I am very glad, George, for your sake." Edwardes, who hid away a good store of cynicism, said, "You know, I am very glad, too—for the sake of the horse."

A Century.

"Secrets" reaches its 100th performance at the Comedy Theatre on Monday.

Comedians Sing Evidence.

From assize court to music hall was an unusual adjournment made at Leeds by the judge, counsel, jury and witnesses. The action before the court was one for alleged slander, brought by Mr. Vernon Watson, the music-hall impersonator, against Mr. William McLeod—known as a comedian under the name of Wal Langtry. Mr. Watson alleged that Mr. McLeod had, in the presence of other people, called him a thief, and had accused him of "pinching" a song. Mr. McLeod denied having used the words complained of, and counter-claimed for alleged infringement of song copyright. Mr. Justice Rigby Swift said he had no intention of having his court turned into a music hall, but he was desirous that the jury should hear the song sung by the comedians as evidence. On adjourning to a neighbouring music hall plaintiff and defendant each sang two verses of their respective songs. The case was adjourned.

The successful farce, "The Wrong Number," is being presented this week at the Hippodrome, Margate.

Querist Wonders—

Why there should be any suggestion that Raymond Hitchcock should visit London again.

When Barrie intends writing a new version of "Peter Pan."

Whether Willie Boosey is interested in any midnight cabaret show.

Whether Phyllis Monkman remembers old friends.

Whether Edna Best congratulated Maidie Scott.

Whether Malcolm was envious.

Whether Lord Beatty liked being mistaken for an actor.

How many actors would like to be mistaken for Lord Beatty.

Whether George Grossmith ever was.

When is Brother Lawrence returning to England.

Who will be Leslie Henson's leading lady in America.

Who is the dramatist referred to by a certain erudite critic as "Ethel M. Dane."

Whether Ethel M. Dell or Clemence Dane was the more pleased.

Whether Mr. Justice Darling appreciated the eminent counsel's bon mot about himself and George Robey.

When is a Dawe not a Dawe.

Whether the retired tea merchant is really going to open the old Princess's Theatre.

How much dynamite will be needed to blast off the top layer of dust.

Whether the Brothers Melville like oysters.

Whether Basil Foster was bowled at the Empire?

How many doors are there to that theatre?

What Parisian audiences think of the English company at the Champs Elysées?

Whether they have forgotten Sybil Thorndike's Macbeth at the Empire?

Which actor-manager is known as "the finest amateur on the English stage"?

A Happy Ending.

Great interest will, no doubt, be taken in the new comedy by Ian Hay, "A Happy Ending," which will be produced by Mr. Robert Loraine at the St. James's Theatre on Thursday next. Mr. Loraine will be supported by Miss Ethel Irving, Mr. Miles Malleson, Miss Elizabeth Irving, Mr. Fred Kerr, Miss Jean Cadell, and Miss Drusilla Wills.

Sir Willoughby Maycock.

In Sir Willoughby Maycock the stage has lost a keen critic and a kind friend. Society a most interesting figure. Sir Willoughby Maycock was a Civil Servant, who attained honour and distinction. He was a great reader and a very charming writer, who preferred to communicate out-of-the-way knowledge to "Notes and Queries," to which he was a regular and voluminous correspondent, rather than write the reminiscences for which he was constantly importuned. His library included a large number of scrap-books, carefully indexed, which enclosed the newspaper reports of almost every great criminal trial in the last half-century.

Beauties of Bath.

In the spring the Mid-Somerset Music Competition will take place at Bath. Among the judges will be Mr. Gustave Holst, Mr. Eugene Goossens, Lady Tree, Miss Maud Karpeles, and Mr. Cecil Sharp.

Striking Oil Play.

Miss Sybil Thorndike's season at the New Theatre is nearing its end. Her immediate intention is to spend a holiday of some weeks with her friend, Lady Bell, in the North. Her plans for the New Year are still uncertain. Meanwhile, on Dec. 19, Mr. Matheson Lang resumes operations at this house with a play by Mr. Alfred Sutro, entitled "The Great Well." In this he will impersonate an oil magnate, so deeply engrossed in affairs that his wife, at a loose end, has formed a friendship with a disreputable military man, through whom mischievous information as to her husband's plans and circumstances reach the City. There is a terrible slump in the stock of the great well, which, however, issues triumphantly from the ordeal. It is Madame's turn next—the mischievous rumours are traced to her, and the ingenuity of the dramatist uses her folly to effect a reconciliation with her husband and to set them on the threshold of a new and happier married life. Miss Laura Cowie will be Mr. Lang's leading lady. Miss Cowie will be replaced as Queen Mary Stuart at the Everyman Theatre by Miss Clare Harris, who has hitherto played Mary Beeton.

"Sunshine Sally" was produced at the Theatre Royal, Darlington, with great success. Miss D. Stephens had a wonderful welcome from her Darlington friends. She has been asked to judge the fancy-dress costumes at the carnival here on Saturday.

"Hawley's" of the Apollo.

"Hawley's of the High Street," which has been played at several provincial centres, as duly recorded in "The Era," will be presented at the Apollo on Dec. 5. The cast of Mr. Walter W. Ellis's play will include Miss Alice Moffatt, Miss Elsie Craig, Mr. Edwin Irwin, and Mr. Alfred Kendrick. Mr. Walter W. Ellis hopes that his play may be found a worthy successor to "A Little Bit of Fluff."

Dirty East.

Miss Minnie Rayner, acting as representative of the Actors' Association in the East, has reported on insanitary conditions in theatres. Miss Rayner has travelled very extensively throughout India, as well as Burma, and she reports that her experiences in Rangoon "beggar description." The dressing-rooms are filthy, hot and extremely bad. Smells are atrocious and a danger. The insanitary state of the theatres seriously endangers the throats of the players. The matter has been reported by the Actors' Association to the Secretary of the India Office in London, who has acknowledged the letter, and reports that the matter is one for the consideration of the local municipalities there, and that a copy of the communication, with its enclosure, has been sent the Government of India for such action as they may think desirable.

"Snap" Re-dealt.

"Snap" will be played for the 150th time at the Vaudeville Theatre on Monday. Miss Maisie Gay will sing "Where are the Girls of the Old Brigade?" and "I Wonder Why," and the new sketches will include "Mrs. 'Arris Records Her Vote" and "The Vanity Bag."

Composer's Romance.

When "Whirled into Happiness" departs from the Lyric Theatre, Sir Alfred Butt will take the famous old house in hand himself, then and there to produce a play entitled "Blossom Time," which has already met with much success on the Continent and in America. Its story is based on an incident in the life of Franz Schubert, the composer. The musical score is made up of selections from his compositions. Mr. Courtice Pounds will appear as Schubert, Miss Clara Butterworth as the heroine.

Students' Performance.

A students' performance will be given at the Ben Greet Theatre, 3, Bedford-street, on Dec. 7. The programme will include scenes from "Macbeth," "Pygmalion," and two one-act plays—"The Heart of a Clown" and "A Quaker Maid." Miss Olive Deets' pupils will dance, and children out of Miss Simpson's Children's Class will also appear.

From the Provinces.

Miss Clement Dane's "A Bill of Divorcement" attracts large audiences to the Theatre Royal, York, this week. "The Touch of Truth" is an effective curtain raiser.

Delysia.

Alice Delysia's next appearance will be in a play by Edward Knoblock entitled "The Lullaby." In it are two songs.

PURELY PERSONAL.

Edgar Wilford, the author of "Widow's Weeds," which the Play Actors will produce on Dec. 10, is a Guernsey novelist.

Joe Willard, the author of "The Cat and the Canary," has been by turns a journalist, a miner, a cowboy, an actor, and an aviator.

Marie Tempest should be back in London very shortly. She will appear in a piece entitled "Good Gracious Annabelle," at the Duke of York's Theatre.

Clarice Mayne, feeling unequal to two performances daily, will have an alternating principal boy at the London Hippodrome in Miss Florence Ray.

Godfrey Tearle, who is immediately to give up the part of the King's Counsel in "The Laughing Lady," at the Globe, to Mr. Leslie Faber, admits that the worst the critics said of him was true.

Desiree Ellinger, who is playing Jessica in Mr. Adrian Beecham's opera based on "The Merchant of Venice," says she is glad to be singing again, though she has not regretted her absence, for she has just had a baby.

The Sisters Trix are due at the Alhambra on Dec. 11.

Howard Brenan, of Glamorgan Street, S.W., asks us to explain that he is not the gentleman of a similar name who lately appeared in the Courts.

Maurice Moscovitch has discarded his red wig and his ridiculous moustache, with the idea of making "Devil Dick" more like a human being. The report is that the audience now no longer laugh at the serious situations, but do laugh at those which are comic.

Sybil Thorndike had to break her promise to appear at Finsbury Park Empire for the Sunday League. Her voice, she explained, is in such a condition that she must refrain from outside engagements for some time.

J. H. Barnes was the guest of the Urban Club at Friday's dinner. His brief speech was chiefly eulogy of Samuel Phelps, for whose work he declared his admiration was greater to-day than it had ever been.

Dorothy Dickson, the leading lady in "The Cabaret Girl," at the Winter Garden Theatre, is about to settle into London for a permanence. She has taken Chesterfield Lodge, Chesterfield-street.

Mary Ruby, an English revue actress in Paris, sought to recover 30,000 francs in the Courts as compensation for a scar on her face, caused by a motor-car accident. She got 7,500 francs.

Clara Butt, with a concert party, visited Bath last week.

Phyllis Neilson Terry appears at the Nottingham Repertory Theatre next week in "The Wheel."

Leslie Barrie will be a member of Bransby Williams' company, playing Laertes, Didier, in "The Lyon's Mail," and David in "David Copperfield."

D. B. Munro, who used to be resident manager of the Theatre Royal, Bath, is reciting the prologue to "The Game of Life" film at the Assembly Rooms, in the city, to which he remains faithful.

Percy Hutchison professes great relief with having discovered an essential difference between "The Pluck of the Navy" and "The Luck of the Navy," the latter being, of course, the play which has proved so fruitful to him and its clever authoress, Mrs. Clifford Mills.

Lionel Bute is to be entertained at dinner at the Trocadero, on Tuesday, December 19, by the members of the various touring companies under his direction.

Lilian Gish is on her way to London. She pauses at Rome.

"SWEET LAVENDER."

Some Little Flowers of Memory.

"Last time, Clemmy, my boy, last time." So Dick Phenyl used to protest his reformation. Will there ever be a last time of "Sweet Lavender"? Pinero's play ran from its production on March 21, 1888, six hundred and seventy nights. It was again and again revived. It was toured year in and year out, and still has its valuable vitality. Now it is to form the second in the series of the Pinero cycle—at the Ambassadors' Theatre, on or about Monday, Dec. 11, with Mr. Holman Clark as Dick Phenyl, and Miss Lilian Braithwaite as Ruth Rolt.

Of few dramatists has it been the fate to mark three epochs in the history of the English stage. "The Profligate" was not the first "problem" play, but it was the first to which the description was arbitrarily applied. A series of characteristic farces at the Court Theatre swept French filth away for years. With "Sweet Lavender" Sir Arthur Pinero filled the air again with a fragrance like that of the Robertson comedies. In each case new impulses were stirred in every playwright. The material results were probably most remarkable in the instance of "Sweet Lavender." They are my business, not the discussion of evolutions!

Coal Hole and Cider Cellar.

If it be true that Terry's Theatre, which for a long time has been a "picture house," is to be absorbed in the structure of a vast hotel, it returns to its earliest employment. Here stood the Coal Hole, from which Thackeray elaborated his pictures of old-time song and supper rooms—though, be it noted, the Cave of Harmony cannot be exactly identified with the Coal Hole, nor the Back Kitchen with the Cider Cellars. It is easier to recognise the characters. The Coal Hole was the property of men named Rhodes, father and son. Here, till a very late hour of the night, homely suppers were served from sideboards laden with silver tankards that were the pride of the house. The younger Rhodes is said to have been the original of Hoskins. Charles Sloman, the "only English improvisatore," was certainly "little Nadab."

Occidental Tavern.

In the course of time the musical entertainments at the Coal Hole ceased. It was one of the many homes of "Baron" Nicholson with his salacious Judge and Jury show. The house was acquired by Charles Wilmot, an Australian actor, and his wife, a buxom, hospitable dame known as "Coo-ee." It became, as the Occidental Tavern, a great resort of actors, who were generously allowed credit. Could the "slate" of the Occidental be reproduced, it were an interesting document indeed! Wilmot found his way back to the stage. At the Duke's Theatre, Holborn, he produced, in partnership with that weird creature, Clarence Holt, the prototype of Drury Lane drama, "New Babylon." He was, at the Grand Theatre, Islington, a pioneer of the suburban theatre. In conjunction with a Dr. Webb—the three men formed a friendship in Australia—Wilmot built Terry's Theatre for the comedian at a cost of something like £30,000. It was eventually sold to him for £40,000. That fortune was made out of "Sweet Lavender."

Terry's Training School.

Terry was a London youth, not related to the famous Scotch actor nor to the great family of the Terrys. When he took to the stage he knew all the hardships of the stroller. He served a rough but invaluable apprenticeship with Calvert, the Manchester manager. And when he eventually came to London—to the Strand Theatre, with a far greater claim than the Gaiety to be described as the home of burlesque—it is probable that his unexampled success in that form of entertainment was due to his saturation with the traditions of the Shakespearean clown, and to his complete technical education. Terry was one of Hollingshead's first selections for the Gaiety, where he became the linch-pin of the historic quartet. His salary there was eventually £100 a week, with certain privileges as to provincial touring; and when the fortunes of the house began to sway he was the first to leave. He first adventured at the Olympic, then became the lessee and manager of Terry's Theatre. This he opened in October, 1887, with a play called "The Churchwarden." The part was congenial, for Terry had an obsession for parochial work—as a Poor Law Guardian, a magistrate, a churchwarden. His spare time he gave up to Freemasonry. He was "snowed over" with regalia.

How "Sweet Lavender" Grew.

Terry's Theatre was not at the start a remarkable success, and the actor-manager resorted to Pinero, who had already supplied him with a clever farce, called "In Chancery." Now let Sir Arthur Pinero tell the story of "Sweet Lavender." He once gave a recipe for play-writing to an aspirant: "You take a good old stock story about a will found under a sofa cushion or something of that sort. You fit in a set of conventional characters. You spend three months in developing them. Then you fling away your story in disgust or despair. Then you spend three more months developing a new story to your characters—and there's your play."

In the original "Sweet Lavender" there was no Dick Phenyl—just a conventional old man part on Terry's lines. Dick Phenyl was re-incarnated from a first-act cast aside by the author—not a definite portrait, though his double was afterwards indicated in the Law Courts as the "original." Terry heard the reading of the play in silence; never discussed it with the author; never expressed an opinion on it. With pardonable curiosity, Pinero said at a rehearsal to Brickwell, the manager: "Brickwell, do you happen to know what Terry thinks of this piece?" "No," said Brickwell; "the only remark the guv-nor has ever made to me about it was, 'This is a nice drunkard Pinero has given me to play!'"

Death's Heavy Toll.

Sir Arthur Pinero owns to an immense interest in the rehearsals of "Sweet Lavender." From his boyhood an ardent playgoer, one of his idols at the Grecian Theatre was M. A. Victor, another, Carlotta Addison, respectively the Mrs. Gilfillian and the Ruth Holt. It was fascinating to have them brought from the clouds, so to speak, to become his incarnate creatures. Both have left this earthly stage now. Death, indeed, has levied a heavy toll on the original cast—Edward Terry, Sant Matthews, Brandon Thomas, who could write such a wild farce as "Charlie's Aunt," compose quaint negro ditties as "I Lub a Lubbly Gal, I Do," and sing them incomparably to his own banjo or pianoforte accompaniment, and play such parts as Geoffry Wedderburn with a rare and rather ponderous dignity.

Tragedy of Rose Norreys.

Saddest case of all is that of little Rose Norreys, with her mass of burnished copper hair, her great uncanny eyes, her genius. She was a girl of mysterious origin. She played in the first Pinero farces; she was Tree's leading lady for some time, being notably charming as the little lame girl in "The Dancing Girl." She ranged to Norah in "A Doll's House." And there were connoisseurs in acting who declared that she was on the eve of a great career.

One night, by an extraordinary accident, I heard that a Rose Norreys had been found in Hyde Park and remitted to Marylebone Workhouse as a wandering lunatic. I consulted with Edward Ledger, of "The Era," and at his request went to Marylebone. There sat the poor little soul, in pauper clothes, gazing into space with those wondrous, wondering eyes, talking without intelligence. A fund was raised, which provided a few additional comforts. And all the meantime of twenty years has passed in mental obscurity and hopelessness.

And Maud Millett.

Then Maud Millet made almost her first success as that type of the "creamy English girl" to whom, as Quex said, "we must all come at last." Mr. Fred Kerr, the first Horace Bream, was shortly followed by Mr. Henry Dana, fresh home from his American ranch, and speaking the language like a native. A year or two later he left the stage to become for twenty years the faithful friend and invaluable adviser of Herbert Tree.

Terry's Theatre had been allowed to fall into a somewhat slovenly method—a large free list had, for instance, been allowed to grow up, in order to encourage "The Churchwarden." Pinero was accorded a free hand in manipulating the first night, and his drastic compression of the "complimentary" seats overlooked a well-known critic, whose importance was not, in fact, equal to his celebrity. He arrived uninvited, and being interrupted in his course to the stalls, solemnly cursed the play, the playwright, and the playhouse, raising his hands to Heaven, and expressing the hope that the theatre might speedily be burnit down. But these wishes have not fulfilled. The critics hailed a new Tom Robertson, and the play quickly settled down to a career of success. It cost £66 to produce, its largest salary, of course, excepting Terry, being £18 a week.

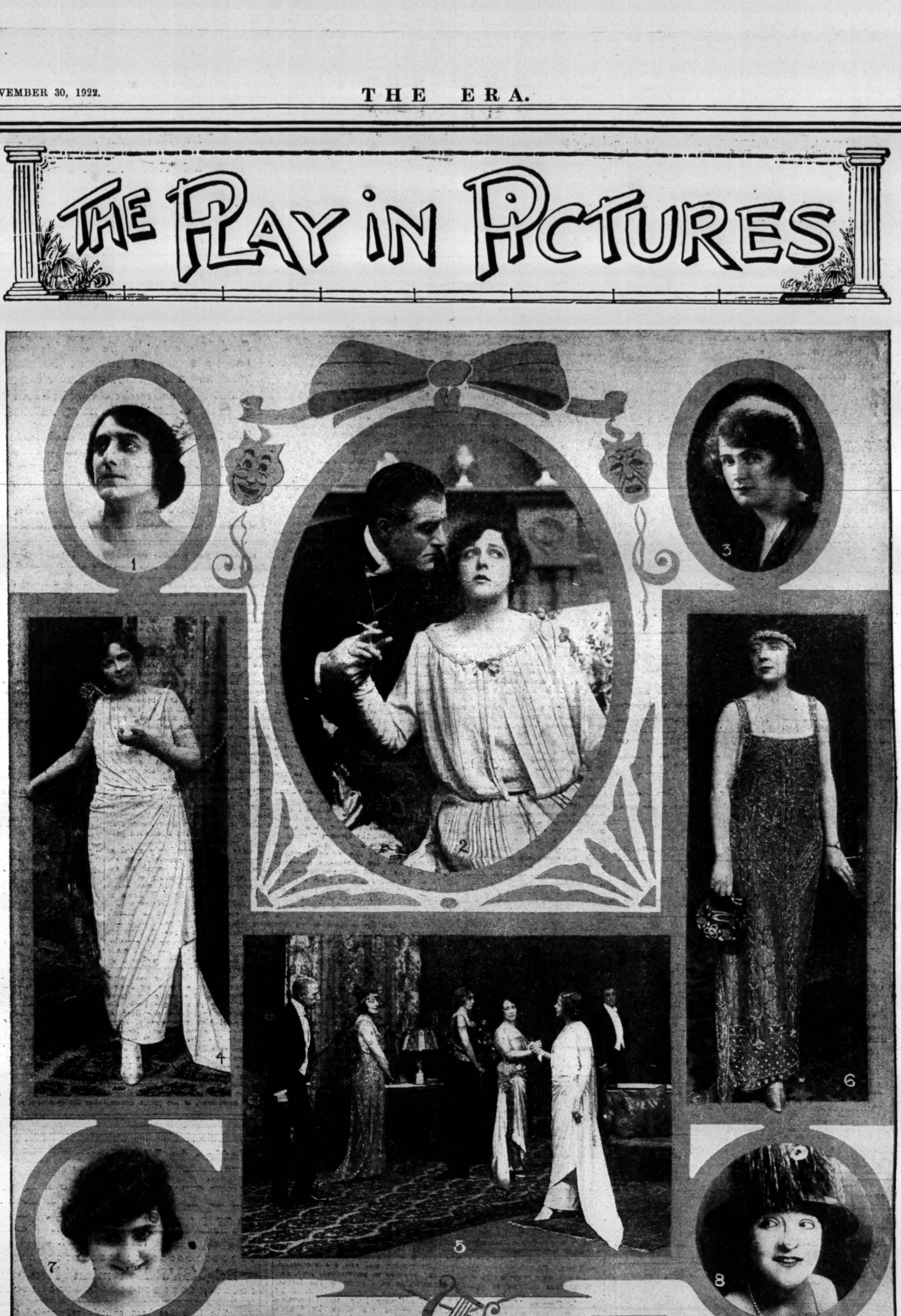
Penurious Terry.

Terry's ingrained parsimony soon had an opportunity. Memories of a boyhood spent in the Inns of Court had inspired the author's design of the simple scene—the lay-out of a modest set of chambers, the furniture somewhat of the shred-and-patch quality. It was supplied by a well-known theatrical firm at a weekly rate. When Terry saw he was in for a run he bundled off this carefully-chosen material, subtly and delicately shaded, and replaced it by a short and sharp purchase from Tottenham Court-road. It filled the stage, it was permanent stock, what did it matter that all the subtlety and delicate shading had gone? In the same spirit he could see no great value in the play as a provincial attraction, and so let a second fortune slip through his fingers.

None the less, he quickly made money enough to make a bid to Wilmot for the purchase outright of the theatre. Wilmot, not wishing to sell, named what he thought was a prohibitive price of £40,000, and was amazed when Terry promptly produced the cash. The house in those days had a letting value of £100 a week, including the bars. I believe in the recent boom Terry's had a letting value of £400 a week, excluding the bars, and that the capital value last affixed was double Terry's purchase price.

H. G. H.

THE PLAY IN PICTURES



Mlle A. De Llana (1) is the authoress of "Destruction," which is immediately to be produced at the Royalty with the authoress in an important part. In the centre are scenes from "The Laughing Lady," which promises to be the success of the season at the Globe: (4) Miss Marie Lohr (6) Miss Edith Evans (2) Miss Lohr and Mr Godfrey Tearle, (5) Miss Lohr, Miss Evans, MissHenrietta Watson, Mr Tearle, and Mr Julian Royce; Miss Rosie Russon (7) is the pretty and clever Tiller graduate, who directs the Hippodrome ballets. Maise Gay (8) home again to "Snap" is sure of a hearty welcome. In (3) is Miss Brough Watson, who supports Mr Arthur Wellesley in the new Ian Hay's play, "Archibald's Afternoon."

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THE ROBERT HYETT OPERATIC SOCIETY. — Performance of "THE MIKADO" on SATURDAY, Dec. 2, at Cripplegate Theatre. Rehearsals for "Yeomen of the Guard" begin Monday, Dec. 4, 7.30, at 48, Carnaby-street, Regent-street, W. Few vacancies for new members.

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THE DRAMA IN AMERICA.

John Barrymore as Hamlet—Chorus of Kindly Criticism and a Magic Lantern Ghost.

(FROM "THE ERA" SPECIAL CORRESPONDENT.)

NEW YORK, Nov. 18.—John Barrymore made his first appearance in "Hamlet" on the 16th inst. at the Sam H. Harris Theatre, and won almost unanimous praise from the critics for his embodiment of the Prince of Denmark. In a brief and felicitous curtain speech he remarked that everyone knew just how the part should be acted, and he expressed pleasure that, as it seemed, he agreed with them all. Mr. Barrymore was perfect in the reading of his lines, which he delivered in a conversational manner, his performance throughout being not in the least stagey. A distinguished audience attended this important event, and intense excitement prevailed throughout the evening. The Ghost in this instance was not visible, but was represented by a light thrown fitfully on the backdrop, while his lines were spoken off stage. This feature of the performance has been adversely criticised. Another departure was the keeping of Hamlet and Laertes out of the grave.

"In all likelihood," said one reviewer, "we have a new and lasting Hamlet." Another remarked that "the characterisation was nearer to the heart's desire than any other within memory." A well-known critic who is never liberal with his encomiums decided that "it was a clever, thoughtful, interesting and fairly consistent impersonation." Much more enthusiastic was the reviewer who said "It may be many years before the English-speaking stage sees a performance so beautiful in inner conception and in outward form as the Hamlet of John Barrymore."

A Richly Spectacular Setting.

Produced by Arthur Hopkins, the play was gorgeously dressed and mounted, the richly spectacular settings being designed by Robert Edmund Jones. The main setting is formed of a vast domed chamber which encloses most of the stage, with platforms and steps leading up through a lofty central arch to the open air beyond, and an eminence which serves for the ramparts of the castle and various other things. This setting, with certain changes or variations, is used for the principal scenes of the drama, curtains being used for connecting scenes. In more than one instance, and especially in the grave-digging scene, the effect was not all that could be desired. To quote from one of the Press notices:—

"The lamentable fact is that Mr. Arthur Hopkins, whose artistic instincts and ambitions need not be disputed, while his liberality is beyond all question, has fallen into very much the same error that made his 'Macbeth' so sad a disappointment. He has become infected with some of the pernicious theories of Gordon Craig, and of what is called, by utter misnomer, the 'new art of the theatre,' which, while comparatively innocuous in the case of modern exotic and abnormal drama, cannot be made to harmonise with the structure or the spirit of those great classics in which the realistic and the imaginative are combined in incomparable fashion. To attempt to modernise Shakespeare, to apply to his robust and soaring genius the finicking methods of a more artificial civilisation, is not only futile but something worse than foolish."

The principal parts were distributed as follows: Claudius, Tyrone Power; Gertrude, Blanche Yurka; Polonius, John S. O'Brien; Ophelia, Rosalind Fuller; Laertes, Sidney Mather; Horatio, Frederick Lewis; First Gravedigger, Whitford Kane.

An A. A. Milne Play.

Another enjoyable play, A. A. Milne's "The Romantic Age," has just been produced by Hugh Ford and Frederick Stanhope at the Comedy Theatre. It is a little masterpiece of its kind, being a happy blend of realism and romance, delightfully attractive in its simplicity and imagination. It won instant appreciation and received a cordial welcome at the opening performance. The scenes are laid in an English country house and a glade in the woods near by. Melisande Knowle, who is disgusted with the humdrum monotony of the work-a-day world, has steeped herself in romance and fairy lore and dreams of a princely wooer who is to come in knightly guise to carry her off to a castle of perpetual bliss. As the modern type of youth is the especial object of her scorn, she is intolerant of the robust but not too intellectual young stockbroker, Bobby Coote, who is favoured by her papa and mamma as her suitor, and greatly admired by her less fastidious cousin, Jane Bagot. On this midsummer evening she catches a glimpse of her prince in a gorgeous costume of green and gold.

He is Gervase Mallory, a neighbouring squire, who is going to a masquerade, and has lost his way. Filled with the sweetest fancies, she rambles through the woods at dawn on the following day and encounters her knight again. He makes love to her in romantic fashion, and she responds in the same vein. Soon they are declared lovers, exchanging a kiss of betrothal. He promises to call for her later in the day and carry her off. But when Gervase turns up in a tweed suit great is the disillusionment of poor Melisande. The discovery that her fairy prince is really a stockbroker causes her to revise her opinion of the despised Bobby Coote, and hint to him quite plainly that she is prepared to marry him after all. But Bobby in the meantime has courted Jane, who has snapped him up promptly. So Melisande is quite forlorn until Gervase is able to convince her that he is quite as eligible in tweeds as in more romantic array, and all ends happily. The play is presented in a highly praiseworthy manner, its spirit and atmosphere being well maintained throughout the performance. Margalo Gillmore's embodiment of Melisande is charming in every way, and Leslie Howard's Gervase is a most engaging portrayal. Others who distinguish themselves are Daisy Belmore, J. M. Kerrigan, and Paul Jaccia.

Frank and Very French.

At the George M. Cohan Theatre "The Love Child," by Henri Bataille, adapted for the American stage by Martin Brown, is presented by A. H. Woods and Charles L. Wagner. The dialogue is extremely frank, being largely about irregular relationships and children born out of wedlock. Laura Thorne's natural son, Eugene, tries to bring order out of the chaos caused by his mother's intimacy with Paul Brander. The latter is a public man, and he has felt the many insinuations of his friends that it was this woman who helped him climb the ladder of fame. When his insane wife is removed by death, he refuses to keep his promise to marry Laura, because he wants to stand on his own feet, and Eugene tries to force the marriage by pretending to compromise Brander's daughter. It is when Eugene confronts Brander in the third act that the play becomes most interesting. The dramatist shows maternal affection in conflict with the blind, passionate love of a woman for the man whose mistress she has been for seventeen years. The son's affection for his mother eventually rekindles Brander's love for the woman he has sought to put away. The chief acting honours are won by Janet Beecher as Laura Thorne, and Sidney Blackmer as Eugene. Brander is well played by Lee Baker, and Juliette Crosby is good as Helen Brander.

"Merton of the Movies."

Harry Leon Wilson's serio-comic story of a film-struck young man's adventures in Hollywood has been made into a very clever and amusing play by Marc Connelly and George S. Kaufman. Produced by George C. Tyler, at the Cort Theatre, it has scored a distinct success, and is evidently destined for a long run. The play is filled with satirical allusions to the ways of the film folk that cause constant laughter. Merton Gill, as played by Glenn Hunter, is a most engaging youth, and gathered about him are all the familiar movie types—the handsome hero, the director, the cross-eyed comedian, the sinuous "vamp.," the rough-and-ready "double," who daily risks her life doing startling stunts, and the bumptious manager. Merton is a country counterjumper, who has won a degree from a correspondence school of acting, and is determined to do something "fine and big and significant" in the movies. Arrived at Hollywood, he is told he is "silly," and the director orders him off the set. Worst of all, he has come prepared to pay homage to the fascinating Miss Beulah Baxter, and encounters her fourth husband. But eventually Merton succeeds, although not in the way he expected, for it is not in tragedy, but as a pie-slinging hero of slapstick comedy. Florence Nash, Edward M. Favor, and Lucile Webster are prominent among those whose clever characterisations help to make the play a howling success.

"Hospitality."

The Equity Players chose this three-act play, by Leon Cunningham, as their second offering at the Forty-eighth Street Theatre. It tells the story of old Jennie Wells, who has had to work hard all her life to support herself and her two children. Her constant slavery has prevented any demonstrations of affection for the youngsters, consequently there is a wall between mother and children. The son marries a girl high above him in social position, and his mother takes an immediate dislike to her. The rest of the play shows how the mother was right, how her son's wife is as false as possible, and how the son proves that he loves his mother more than he does his artificial wife. A violent scene occurs in the last act, in which the mother drives her son's wife away with a lover, and there is a hint of future happiness for the son in the person of a sweetheart of his youth. The mother and son are reconciled, and promise to understand, love, and appreciate each other in the future. Jennie Wells is excellently acted by Louise Closser Hale, and interesting performances are given by Claude Cooper, Tom Powers, Phyllis Povah, Harriet Woodruff, Pearl Sindelar, Margaret Borough, and Stuart Sage.

NEW YORK, Nov. 11.—"Rain," a play in three acts, by John Colton and Clemence Randolph, has just been produced by Sam H. Harris at Maxine Elliott's Theatre. It is founded on W. Somerset Maugham's story, "Miss Thompson." Its reception was enthusiastic. The action takes place in Joe Horn's hotel and general store at the port of Pago Pago, on the island of Tutuila, in the South Seas. The Rev. Alfred Davidson and his wife, Dr. and Mrs. McPhail, and Sadie

(Continued on next column.)

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(Continued from preceding column.)

Thompson, from a disreputable quarter of San Francisco, are detained here during the rainy season. Davidson and his wife are missionaries, and as Davidson recognises in Sadie a brand to be saved from the burning, he undertakes, in his arbitrary and dogmatic way, to set her feet on the right path. Dr. McPhail dissents from his methods, and in the discussion that ensues the contrast is between primitive and dogmatic Christianity. Davidson forces the governor of the island to order the girl back to an unjust punishment in San Francisco, meanwhile bullying and browbeating her into accepting it all as the way of salvation. The missionary made himself so obnoxious to the "gods" that they booed and derided him. However, the Rev. Davidson's methods prevail—for a while. Sadie is "converted," and somewhat suddenly appears in the guise of the humble and repentant Magdalen. But the man's passions get the better of him, and he enters her sleeping chamber, afterwards committing suicide. In the final scene Sadie Thompson, decked in her cheap finery, curses all men and takes to the downward path again.

Jeanne Eagels, previously noted as a young actress of promise, won enthusiastic applause for her skilful delineation of the character of Sadie Thompson. Robert Kelly was excellent as Davidson. Fritz Williams as Dr. McPhail, Rapley Holmes as Joe Horn, and Emma Wilcox as Horn's wife were all very good.

"Up She Goes."

Frank Craven's successful comedy, "Too Many Cooks," has been made into a musical play, and produced by William A. Brady at the Playhouse, under the above title. The book is by Frank Craven, the lyrics by Joseph McCarthy, and the music by Harry Tierney. As regards the book, the musical version follows the lines of the original play very closely, introducing every character and incident that made it so diverting. It may be described as a happy blend of humour and sentiment. The lyrics are good, and the music very good. A better dancing show is not to be found on Broadway, nor a bevy of chorus girls more graceful and charming. Gloria Foy, a newcomer, is the prima donna, and is bound to become a popular favourite. The play shows how too many cooks spoilt the matrimonial plans of a loving couple and caused Albert Bennett to sell the house he had built for Alice Cook, his bride-to-be. The trouble begins when Alice invites not only her father and mother, but her sisters and her cousins and her aunts to inspect the house. However, Alice and Albert kiss and make up in the last act, and the house becomes theirs after all. "Journey's End," sung by Miss Foy and Mr. Brian, is the musical hit of the piece.

"The Forty-niners."

This is a burlesque revue in two acts and eleven scenes, composed by a group of writers and satirists, namely, Franklin P. Adams, Robert Benchley, Heywood Broun, Deems Taylor, Lewis Gensler, Ring Lardner, Dorothy Parker, Montague Glass, Morrie Ryskind, Walt Kuhn, Howard Dietz, Robert E. Sherwood, Arthur H. Samuels, George S. Kaufman, and Marc Connelly, the two last-named being the directors. The return of May Irwin to the New York stage after years of absence lent additional interest to this new attraction at the Punch and Judy Theatre. It was announced to be a sort of American "Chauve-Souris," with Miss Irwin as the Balieff, but Miss Irwin withdrew after two performances.

DEATH OF ERIC THORNE.

We regret to annouce the death on Sunday, in a Kensington nursing home, of Mr. Eric Thorne, a well-known singer and actor in comic opera. His best known character was that of Hilarius in "La Poupée." Mr. Thorne was at one time a member of the D'Oyley Carte touring companies. He appeared thereafter at the Opera Comique in "Gretna Green" and "The Punch Bowl," then in "Faust Up-to-date"; and with Nat Goodwin in "The Bookmaker" and in "The Gold Mine." For five years Mr. Torne was with Mr. Arthur Roberts. He appeared under the Edwardes management in "The Lady Dandies," "The Little Michus," "A Waltz Dream," "The Dollar Princess," and "The Merry Widow"; also often in pantomime. Mr. Thorne's professional tours took him through America and all over the continent of Europe.

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JOE ELVIN'S JUBILEE.

Founder of Brinsworth.

VARIETY artists do not, as a rule, celebrate half-centuries on the stage. CHIRGWIN, whose loss we have recently lamented, was one of the few exceptions, and there are several others still living who might claim the distinction. But there is none whose jubilee will give greater satisfaction than that of MR. JOE ELVIN, and none regarding whom the suggestion of a public testimonial will meet with greater favour.

JOE ELVIN has many claims upon the sumpathy of his comrades, as well as the public. He epitomises in his career the rise of the music hall from that of an adjunct of the public-house to its present important position in the life of the community. We recall with feelings of pleasure his appearance some forty years ago at the Raglan Music Hall in Union-street, Borough, closed these many years, when he played with his father, MR. KEEGAN, in a racing sketch, in which he raised roars of laughter as a Cockney out for the day. With each succeeding production MR. ELVIN kept pace with the improvement in the halls, and his triumphs were crowned, perhaps, in "Over the Sticks," which he mounted and staged in the most elaborate fashion, and took round the principal halls for many months.

The outstanding work of MR. ELVIN'S life was his foundation of the Variety Artists' Benevolent Institution, known as Brinsworth, at Twickenham, which provides a haven of rest for many stars whose lustre has been dimmed by the hand of Time. MR. ELVIN served his apprenticeship, so to speak, at works of charity in the Water Rats, which was founded at his instigation, and the members of which backed him loyally in every philanthropic work he attempted. MR. ELVIN has taken a deep personal interest in the welfare of the old people at Brinsworth, paying them frequent visits, and in season and out of season playing the part of Santa Claus in the way of gifts and entertainment.

Influential Backing.

The pleasing task of organising a testimonial to MR. ELVIN has fittingly fallen to Messrs. JOE O'GORMAN, FRED. RUSSELL, and ALBERT VOYCE. The names of all three are associated with the Variety Artists' Federation as Chairmen, the last-mentioned still holding that office, and all three are contemporary with MR. ELVIN in his work.

As the circular, which is being issued in connection with the event rightly says, MR. ELVIN has contributed more than any other single person towards the alleviation of poverty in his profession. His deeds of charity culminated with the establishment of Brinsworth, which, with the purchase of the freehold some years ago, was made over to the profession in perpetuity. It was originally intended to purchase land on which to erect a music hall home, and MR. ELVIN promised to give £500 towards its purchase. It was found difficult to raise the money required for the land and the building, and MR. ELVIN might easily have withdrawn his munificent offer, but when Brinsworth was found, he wholly approved, and saying, in his own genial way, "I'm with you, boys," put down his £500, and the scheme was started. Soon afterwards the "Noble 600," who pledged themselves for the sum of 30s. each, was formed, and within the space of three months the freehold of Brinsworth was purchased and the house opened with ten inmates. To-day it has 41.

About the success of the JOE ELVIN Jubilee Testimonial there can be no possible question. SIR OSWALD STOLL has promised £100 towards the fund, and there is no doubt that other managerial magnates will be equally liberal.

It is the rank and file of the profession, however, to whom the scheme should specially appeal. He was ever their friend and champion, and the opportunity of testifying in a manner, however small, their appreciation of this "lovable and generous-hearted man" should not on any account be missed.

AS YOU LIKE IT.

Proving His Metal.

By appearing as Silver, Bourchier will coin gold.

* * *

His slogan: "Treasure I land!"

* * *

Are we growing dippy? In the evening we see "The Dippers" at the Criterion, and in the morning we see them in the Serpentine.

* * *

200 Up!

The Ripley Road has lost its former glory. Now the "Dover Road" provides the best run.

* * *

A managerial thought: Sutro's plays suit rows of playgoers.

* * *

It was distinctly appropriate that last week's "Era" article, "The Making of a Melody," should have been written by Nat. D. Ayre.

* * *

Exit!

Night-night, Dédé!

* * *

I was relieved to find, on reading the paragraph headed "Locke in his room," that a final "d" had not been dropped from the first word.

* * *

Apropos of Locke, his present study overlooks a pretty French garden—and he finds plots every time he glances out of his window.

* * *

Feldman Songs for All Occasions.

"Leave Me With a Smile"—to be sung by ministers who have been returned, to other ministers who have not.

* * *

"Someday You'll Be Calling"—just the thing for an elector, to a prospective canvasser.

* * *

"Why, Dear?"—We might all sing this to Bonar Law, in the hope that he will bring down prices.

* * *

"All Mine"—to be hummed by the Chancellor of the Exchequer, when deciding how much to tax our incomes.

TOUCHSTONE.

THE PLAY IN PARIS.

The Old Triangular Problem Once More—Scotch Girl in the Lions' Cage—Strindberg at the Maison de l'Œuvre.

(FROM "THE ERA" SPECIAL CORRESPONDENT.)

PARIS, Sunday.—The Théâtre du Vaudeville has given an important première for a new three-act piece by a young playwright, Leopold Marchand, with the curt title of "Femmes." (or, briefly, "Wives," also translated "Women"). It is an elongated treatise of the love affairs of society ladies, and "Husbands" would have been just as appropriate. There are two married women, who deceived their respective husbands, the theme of so many plays; one of the ladies, however, not having gone beyond the mental stage. Marchand has tackled a difficult problem, and it seems a pity, having a fashionable playhouse placed at his disposal, he has not been able to make good, as it might have been cited as an example for other managements holding manuscripts of young playwrights. Maestra inadvertently reads a letter sent to his wife, Therese, which leaves no doubt of her guilt. Having decided on a divorce, he interviews his spouse, who, when he found the amorous missive, had fainted, in the presence of their friends, Raymond and his wife, Constance, staying with them in a villa at Dieppe. Another guest is André, a wealthy, elegant young man, who has financed Raymond. Therese adroitly wins back her husband's confidence, and Raymond cannot hide his astonishment, frankly expressing his views to his own wife. Then Constance, her nerves upset by the drama, frankly takes her friend's part, and confesses she no longer loves Raymond, and has given her heart, platonically, to the handsome André, though she has remained faithful to her marriage vows. The husband is disarmed when he realises André does not sincerely love Constance, and that he has no rival, but the wife shows her grief at this revelation. It is the dénouement of Bataille's "La Femme Nue." The husband's love for his wife is not appreciated, the wife's infatuation for a young man is not reciprocated. Constance plans a fresh existence, and while regretting any pain it may cause her husband, she ultimately decides to leave him. During that time Raymond and André have gone on a business trip (being in partnership, as at first explained), and word is brought that one is killed in an automobile accident. "Who?" asks Constance in dismay. And the author thus kills his young hero, leaving the field clear for a weeping woman mourning a desired lover, and the eventual reconciliation of the wife and husband. Joffre, Berthier, Jean Worms, and Arquilliere; Mmes. Geniat, Jeanne Prevost, and Mady Berry are the protagonists of the familiar triangular domestic problem.

"Le Baiser aux Encheres."

The kiss by auction sounds a fetching title for an operetta, and no doubt the box office effect had some excuse for the authoress in picking the name for her three-act musical comedy just presented by Yoris d'Hanswick at the Apollo. "Le Baiser aux Encheres," by Mme. Regina Regis, for which C. Kufferath has furnished a score, however, has little to do with the subject of kisses. The plot, such as there is, concerns a chorus girl, who sings in the lions' den. Miss Nan Stuart plays the rôle, and performs amidst the trained lions of G. Marck. The other characters are sustained by Serjius, Marcel Vallée, Fernand Frey, Mmes. Lucette Darbelle, Therese Cernay, and a bevy of dancers, among whom there are several English lassies. It is an entertaining entertainment, designed to please the eye, and there is every possibility it will have a good run at the Apollo. Leo Pouget conducts a competent orchestra.

"Les Grands Garcons."

Such is the definition given by Paul Geraldy, author of "Aimer," to a father and son who lack confidence in each other. The subject forms the basis of a curtain-raiser, or 1-act comedy, presented at the Comedie Française last Monday; it is a little gem, in its way, with three male rôles only. The son is in love with a suitable young lady, but not being in a position to marry, he hides his intentions from the father. The latter has guessed the truth, and is waiting for his offspring to open his heart, he also fearing to broach the subject first. Finally, thanks to the intervention of a tactful friend, the two men frankly confide their innermost thoughts, as they should have done long ago, and their affection is only strengthened thereby. That unaccountable distance which so often exists between a father and his son is delightfully dissected by Geraldy in "Les Grands Garcons" (Big Boys). The charm is enhanced by the acting of Fresnay as the son, M. de Feraudy as the father, and Roger Montreaux as the friend of both.

The English Players.

Under the direction of Henry Oscar and Edward Stirling, the company of London Players commences a series of Shakespearean performances to-morrow evening (Monday), at the Comedie des Champs Elysées, of which Jacques is the lessee. W. E. Stirling appeared in Paris, at the Odeon, with James K. Hackett, and Mr. Oscar was a member of Miss Ellen Terry's Shakespearean company. The leading lady is Miss Esme Biddle. The opening programme to-morrow is "The Merchant of Venice." Mr. Ernest Cove is the stage manager, and he will introduce here a new system of irridescent back and side curtains which he has recently perfected.

Zacconi Next Door.

At the same time the Italian actor, Signor Ermete Zacconi, is also playing Shakespeare in the Theatre des Champs Elysées, the big opera house under the same roof, his bill on Friday being "King Lear," a part that he so ably impersonates. "Taming of the Shrew" is announced for Tuesday. Signor Zacconi is negotiating for a month in London, commencing in December. A banquet was held in his honour on Thursday last.

"Pere."

Last evening, at the Maison de l'Œuvre, M. Lugne Poe produced the three-act piece of Auguste Strindberg, entitled "Pere," translated by Georges Loisea, which was first presented by this same worthy Society in 1896. The revival is appropriate this week, when the French Senate has refused the vote for women, even at municipal elections. Strindberg, who is said to have had his own domestic troubles at that period, would appear to be misogamic, or, rather, a woman-hater, and he opposed the entire emancipation of the gentle sex, which he contended should conform alone to the functions assigned by nature (or man's laws), viz., that of the housewife. He, nevertheless, recognised the equal rights of both parents over the children. This control forms the basis of "Pere" and the Swedish author, who wrote this play at the period when feminism was making such rapid strides throughout Scandinavia, depicts a family quarrel over the destinies of a daughter. The father, a military officer, finally has the ascendency, being the stronger, but the mother resorts to ruse and perfidy in order to gain her ends, ultimately, when beaten, thrusting doubt into the wretched man's life by asking, "Are you so convinced, then, that you really are the father?" And so the father is made the sympathetic character in the play, and finally dies mad, after his old nurse has succeeded in putting him in a straight jacket.

AMUSEMENTS IN SOUTH AFRICA.

Sumptuous Production of "Spangles" at Cape Town.

(FROM "THE ERA" SPECIAL CORRESPONDENT.)

CAPE TOWN, Nov. 2.—OPERA HOUSE.—Sole L., Mr. Leonard Rayne; G. M., Mr. Grant Fallowes; D., African Theatres, Ltd.; M., Mr. J. S. Goldstone.—The African Theatres in their production of the revue, "Spangles," have carried out some excellent work as regards scenery, dresses and stage setting, and much praise is due to Mr. Philip D. Levard, the producer. Miss Billie Bell has a sweet voice and attractive stage appearance, and her work throughout was much enjoyed. Miss Billie Desmond was excellent in her characters, Mr. Joseph Victor was responsible for much merriment, and Mr. Harry Brunning was very amusing throughout. The chorus worked hard, and deserve praise. The dances were pretty and effective, showing ability of no mean order. "Spangles" finished its season at the Opera House on Nov. 4, and the company opened at the Tivoli on Nov. 6 in a second edition of "The Peep Show." For one week, commencing Nov. 6, the Leonard Rayne Co., supporting Miss Freda Godfrey and Mr. Alfred Paumier, occupy the Opera House, producing "Dear Brutus" and "Brown Sugar."

TIVOLI.—D., African Theatres, Ltd.; M., Mr. J. S. Goldstone.—The following appear on the bill for the week commencing Nov. 1: The Three Scamps, in a pot-pourri of ragtime and ballad; Gladys and Dennis Hoey, in a vocal act; Miss Monica Sandham, who has a sweet soprano voice; George Hurd, the Australian juggler, paying a return visit; Pinto, a clever contortionist; and Rorke and Bray, in songs old and new.

Mr. Leonard Rayne has arranged with Mr. Scott Alexander to bring to South Africa a selected company to produce the Grand Guignol plays. The season opens at the Opera House, Cape Town, on Nov. 13. Miss Vivien Carter is announced as the leading lady.

OLD PRO'S AND NEW PRO'S.

SOME REMINISCENCES.

By MARIE KENDALL.

Compared with the days of old, there is a vast difference in music halls.

Take the old songs and the new songs. Very few of the present-day snogs will live, or can hope to live, as long as some of the old-time popular songs have lived. And yet the public would not come to a music hall and listen to the old songs such as "Don't Go Down the Mine, Daddy," "Strolling Round the Town," and "Ricketty-Racketty Crew"—all big successes in their day, and still fresh in the memory of the older variety public. The present-day public go to music halls to be entertained. They want to laugh; and there must be a varied programme.

In the good old days, turn after turn used to come on the stage and sing sentimental songs—the lighter they were the better they would go down. Tradesmen and their wives, and very often their families, used to come and spend a happy evening, and their great delight was to sing the choruses. The result was that the whole atmosphere of the music hall was bright and cheery. The music halls of to-day may be elevated, so to speak, but they are not musical in any sense of the word.

And I do not think the artists of to-day are cleverer than their predecessors. Charles Godfrey could never

[Photo, Narana, Ltd.
MARIE KENDALL.

be equalled. Jenny Hill could never be surpassed; there is not another Jenny Hill. Then there was Nellie Farrell ("the glittering star of Erin"); and Bessie Bonehill was also idolised by the public and by the profession. She was the Vesta Tilley of her day. The Sisters Bilton were popular artists. I knew them very well. They were sweet, especially the late Belle Bilton, who afterwards became the Countess of Clancarty. Another wonderful winner, who I am glad to say is still with us to-day, is Fannie Leslie, the famous "Jack-in-the-box." She, too, has never been surpassed.

An Arduous School.

All the best of the old-time actors passed through a hard school. Their work was arduous, and oftentimes tiresome, but their early training benefited them greatly in their later years.

Is there such a school for the present-time music hall artist? I don't think so. Of course, if you take the top liners—the legitimate performers—they have been in the business, generally speaking, since childhood, and many are the children of old performers. There are new top liners, but I do not think they can become so famous as the old ones. I am not referring to anyone in particular.

Many artists do not like to work in the provinces. But there can be no doubt that the best school for artists is the provinces.

One of the greatest artists of to-day is Will Fyffe, but don't forget he served his apprenticeship in the provinces. The result is that when he came to town he took London by storm. Another fine artist is George Carney, a natural born actor. He, too, was brought up in a hard school.

The Wrong Train.

When I was 15 years old, John Lawson engaged me as Aladdin at £3 10s. per week, to play in a fit-up company three nights in each town we visited in South Wales. My dear mother was jubilated at this offer, and she borrowed my railway fare to Wales. She gave me specific instructions what I should do. But I changed at the wrong place, and instead of getting to South Wales I arrived in North Wales, cold and hungry. Finally I reached my destination—Merthyr Tydfil—and, as you can imagine, pretty nearly worn out. On reaching the station, I inquired the way to the theatre, and someone volunteered to take me there. I had expected to find a big, palatial building, but suddenly my guide and friend stopped and said: "This is the place." It was a "tin" building.

A Struggle and a Success.

The Sisters Slater were in the town, and I found out where they were residing, in Lover's-lane, and went to the house, arriving there almost in a state of collapse. The Sisters gave me food and drink, and cared for all my wants. Eventually I was informed that as I was three days overdue the management had engaged another Aladdin, and there was nothing for me to do! Feeling desperate, knowing what depended upon my getting a job, I went along to the Empire Theatre, and saw the great John, to whom I said: "Well, I am here, and I am going to stay here until I get an engagement." This exclamation seemed to impress him, and he asked me what I could do. I could sing and act, and I had come from the old Pavilion Theatre, and had been under the late Isaac Cohen, I told him. "Can you up the trap doors?" he said, and I replied, "Yes." I remembered two or three years previously I had done a trap scene at the Pavilion with Charles Reeve, the father of Ada Reeve.

"Then," said Mr. Lawson, "can you play King Demon?" I said I could, and was given a week's engagement. I so impressed him with my childish abilities that Mr. Lawson gave me the rôle of Aladdin, which he had offered me at the outset, for the rest of the run. I had a happy time, and gained great experience. Mr. Lawson gave me great assistance; he saw me through. After the pantomime I returned to London; had another struggle, and then again I went to the Pavilion pantomime.

Famous Old Managers.

Further struggles followed the end of the pantomime, and my mother eventually took me up to York Corner, a popular rendezvous for greater and lesser artists alike. The greater ones came up in their broughams, and the lesser ones in their dogcarts. I was still a little girl, and I remember the late Charles Deane coming along. He was a well-known author and composer, and a singer, too, his compositions including such famous successes as "Strolling Round the Town," "Ricketty-Racketty Crew." At that time his great success was "I'm One of the Boys." Mr. J. L. Graydon, one of the dearest men the profesison ever had, always a great friend to everybody, and old Sam Hart and his son, and old Charles Relf, of Canning Town, used to assemble at the York Corner every Monday morning, and all the poor artists, of whom I was one, used to envy them.

"I'm One of the Girls."

My darling mother took me up to Mr. Graydon, and asked if he would "put her little Marie in this week." He told us to come again that night at seven o'clock, and when we arrived he gave me another week's engagement. The same morning my mother saw Charlie Deane, to whom she said: "Mr. Deane, would you care to write a song for my little daughter?" He looked at her and replied: "You are Mrs. Chester?" "Yes," said my mother, "and my daughter has changed her name from Marie Chester to Marie Kendall." And with one of those impulses which can never be explained, she added: "You are singing a song called 'I'm One of the Boys'; can you write her a song, 'I'm One of the Girls'?"

"That's a good idea," said Charlie. "I will do it."

"When will you have it ready?" asked mother.

"I will have it finished by Tuesday or Wednesday," he replied, giving us an address.

At the stated time mother and I went to the house in Mansell-street, Aldgate, of Mr. Deane's mother, and he played the song over. The moment I heard it I knew it was a wonderful song. His charge was 10s. 6d., which my mother paid.

A Bang at the Bedford.

I was to sing this song at the Bedford, and Mr. Deane's sister, Rosie, helped to make me a new dress. And when I put it on I completely stopped the programme, so to speak—the audience ran riot. It was so unexpected. I had a good voice, and being young and fresh, the song went down with a bang. Afterwards Foster, the agent, came round to speak to my mother, and he said: "There is something in that little daughter of yours. I like her new song."

This was on a Friday night, and on the Saturday Mr. Foster came with a contract for her to sign, and the next week I went to the Brighton Empire, at a salary of £7 a week. At the top of the bill were the famous Lucy Clark (contralto), Katie Lawrence, and Pat Rafferty. I was put on first turn. And just as had happened on the previous Friday and Saturday at the Bedford, I could not get off the stage after I had finished my song. During the week contracts came in so often for us to sign that mother was bewildered.

Six Months' Contract.

Foster sent me to the Alhambra (London) for six nights, and I made such a hit that I stayed there six months. Afterwards I went to the Pavilion and to the Oxford, and I have never looked back since. I have had many famous songs, including "Why Don't You Marry the Girl?" "You Do Get Something for Your Money," the song answers of Gus Elen and Alec Hurley. But the song that made my name was "I'm One of the Girls," which Charlie Deane wrote for me. In later years I sang "Just Like the Ivy On the Old Garden Wall."

THE VARIETY WORLD.

The Joe Elvin Tribute—Hippodrome Command Performance—Ladies' Guild Supper and Ball—Charles Austin's New Sketch.

The Joe Elvin Tribute.

Mr. R. H. Gillespie, the managing director of Moss' Empires, has consented to act as chairman of the committee that is being formed in connection with the Joe Elvin Testimonial Fund, and has also given £100. Sir Oswald Stoll has also volunteered a donation of £100, and other subscribers are Billy Merson, 20 guineas; George Harris, of the Coventry Club, 5 guineas; Jack Henschel's Agency (to date), £65; Arthur Gibbons, 5 guineas; Robb Wilton, £5; and Ernest de Vere, 1 guinea. Assurances of financial help have been received from the following:—Nora Delany, Wilkie Bard, George Robey, Du Calion, Bert Errol, Shaun Glenville, and Mr. W. H. Boardman (of the Brighton Hippodrome).

"These are just preliminary donations," said Mr. Albert Voyce, of the V.A.F., to an "Era" representative; "as the Fund is not yet officially open."

Will all who are willing to act on the committee please communicate with the hon. secretary, Joe Elvin Testimonial Fund, 18, Charing Cross-road, W.C.2?

The Scottish Players.

The Scottish Players will be back at the Coliseum on Jan. 1. They represent the first serious attempt to form a national theatre in the British Isles, and it looks as if these enthusiastic players, under the leadership of Mr. Andrew Wilson, are going to make good in that direction very soon. Considerable interest in their performances is being taken by Scottish societies in London and by Scotsmen domiciled in the metropolis.

Hippodrome Command Performance.

The following artists will appear at the command performance in aid of the Variety Artists' Benevolent Fund at the London Hippodrome on Tuesday, evening, Dec. 12, at which the King and Queen will be present:—Harry Weldon, Trix Sisters, Du Calion, Sawing Thro' a Woman, The Flemings, Tom Webster's Animated Cartoon "Tishy," Will Fyffe, Muriel George and Ernest Butcher, Arthur Prince, Kharum, The Jovers, Lorna and Toots Pounds.

Two Principal Boys at Hippodrome.

There will be two principal boys in the "Cinderella" pantomime at the London Hippodrome. These will be Miss Clarice Mayne and Miss Florence Wray. The part of Prince Charming is, it is considered, too heavy a one for any lady artist to play twice daily, so at some performances Miss Mayne will play the character, and at others Miss Wray. The public will be advised daily, both by front of the house and newspaper advertisements, as to which of the ladies will be appearing.

Ladies' Guild Supper and Ball.

A final reminder of the annual supper and fancy-dress ball at the Savoy Hotel, on Dec. 3. Lady De Frece (Miss Vesta Tilley) will be in the chair, supported by Sir Walter de Frece, M.P., Mr. and Mrs. R. H. Gillespie, and many other well-known people, will receive the guests at 8 o'clock. Mr. John Weaver's orchestra from the Victoria Palace (by kind permission of Sir Alfred Butt and Mr. R. H. Gillespie), will provide the music throughout the evening, Mr. Weaver conducting. Those holding tickets, who have not yet intimated how many their party will consist of, are asked to do so at once, so that the tables can be arranged.

Feldman's Anniversary Dinner.

Members of the firm, staff, and a few friends, over 90 altogether, sat down to Feldman's staff dinner, held on the anniversary of the opening of Feldman Building, at the Helvetia Club on Nov. 22. Mr. W. H. Smith proposed the toast to the firm, and Mr. B. Feldman responded. Mr. C. Dunn proposed "The Ladies," Mr. F. Sleven the heads of the departments, and Mr. H. T. Lovell the visitors. The Chairman, Mr. H. L. Mocatta, proposed the Royal toast. The dinner was followed by music, song and dance, and the evening passed merrily—and quickly, as jolly evenings are apt to do.

"Parker's Burglary."

Chas. Austin says that he will be really sorry when "Rockets" finishes at the Palladium on the 9th of next month. The company has been one of the happiest and jolliest he has ever been associated with. Playing twice daily, and totalling nearly 500 performances, one would have thought that Chas. would have been glad of a few weeks' rest, but the following Monday he opens at the Ardwick Green Empire in a new sketch, "Parker's Burglary," in which he will be supported by Gus Sharland and Blanche Maynard. He will, however, only be away from town for one week, as the following Monday he will bring this sketch to the Alhambra, which will be followed by a season at the Palladium, commencing on Boxing Day.

A New Comedienne.

Miss Connie Crighton, the new low comedienne, who made her début last week at the Shepherd's Bush Empire, has, on account of her great success, been rebooked by Sir Oswald Stoll to appear at the Hippodrome, Manchester, next week, and Dec. 11 week at the Chiswick Empire. She has also been secured for pantomime this season. Her business is in the hands of Mr. W. H. Price, of Ashton's Agency.

Knickerbocker Club Snooker.

The competitors in the 2nd round of the Knickerbocker Club Snooker Handicap are as follows: Mr. Beans v. Mr. Ainsworth; Mr. George Swift or Mr. J. Josephs v. Mr. D. Pyper or Mr. J. W. Rickaby; Mr. Willan v. Mr. Talbot or Mr. Smith; Mr. Paul Martinetti v. Mr. Jack Leonard; Mr. J. Davis v. Mr. Lance or Mr. Dave Poole; Mr. George French or Mr. Lew Stephan v. Mr. T. Dale; Mr. Len Fisher v. Mr. L. Abrahams or Wallace Lupino; Mr. H. Shuman v. Mr. Rogers; Mr. H. Phillip or Mr. T. Dawe v. Mr. Carr; Mr. R. Speechly v. Mr. Will Fyffe; Mr. N. Thompson or Mr. Sammy Shields v. Mr. J. Edison; Mr. Britzfelder v. Mr. Jesse Jacobson; Mr. Jack Edge v. Mr. Malzy; Mr. E. Smith v. Mr. W. Burke; Mr. Parry v. Mr. Tom Case; and Mr. J. Clarke v. Mr. B. Goldstein.

Scott Sanders.

At the Alhambra next week Scott Sanders will make his reappearance in town after a long absence in the provinces.

Miss Maidie Scott's Twins.

Many congratulations have been received by Miss Maidie Scott, the well-known comedienne, and wife of Mr. John F. MacGregor, on the birth of twins, a boy and a girl, on Thursday last. Miss Scott and the babies are, according to the latest reports, doing well.

Tony O'Brien.

Tony O'Brien, who was for several years with the late Ray Kay, and who has until recently been playing the leading rôles in "The Chocolate Soldier" and "The Girl in the Taxi," has concluded his engagement with those productions, and is now considering other offers.

Reg. Bolton.

Reg. Bolton, who made a big hit at the Winter Gardens, Blackpool, during the summer season, has been re-engaged for next season at this popular resort. For pantomime Reg. will be seen at the Coliseum, Glasgow.

Hengler's at Glasgow.

A new company was successfully floated at Glasgow last week, under the name of The Water Circus, Ltd., and under their auspices Hengler's Circus will once again form a popular attraction for the winter season. Mr. Hengler and his famous ponies will be there, and the inimitable Doodles will provide lots of fun. An able orchestra under Mr. Robert F. Steele has also been engaged. The Water Circus opens on Saturday first.

For South Africa.

The following sailed from Southampton on Friday last, per R.M.S. "Armadale Castle," to fulfil engagements with the African Theatres, Ltd., booked by the I.V.T.A., Ltd.:—Lyons and O'Moore, Charles Grantley, and the Musical Monarchs.

Alhambra, Belfast, Reopens.

After being closed some months, the Alhambra Theatre of Varieties, Belfast—with whose fortunes the late Mr. W. J. Ashcroft, the solid man, was associated for so many years—will be reopened on Monday next with pictures and variety.

Hospital Patients Entertained.

Patients at the Pensions Hospital, Cobe Park, Bath, were entertained on Friday afternoon in the hospital theatre by Mr. Fred Karno's company, who were appearing last week at the Palace Theatre in the revue, "Oh, Yes!" At the conclusion of the performance, which was heartily enjoyed by the men, a hearty vote of thanks was accorded Mr. Jackson Owen, the leading comedian, and the other members of the company. Mr. Chas. H. Harrison, and the Palace Theatre Orchestra, Mr. L. A. Laing, the stage manager, were also thanked, and three cheers given for Mr. W. S. Pearce, who was responsible for the conveyance of the company to the hospital.

Flora Ashe in New Act.

Miss Flora Ashe, the musical comedy favourite, and the possessor of a delightfully modulated voice, appeared in a new act at Stratford Empire on Monday. Her first item was "Live, Laugh, and Love," followed by "Dusky Little Nipper," and "I Dreamed a Thousand Dreams." The last-named evoked hearty applause, and in reply to an unmistakable "call," Miss Ashe appeared before the curtain and sang, with much feeling, "A Little Coon's Prayer." Mr. Joseph Cowan was at the piano.

Joe Boganny.

At the Bedford Palace this week a first-class variety programme includes Joe Boganny and his comedians. In his latest scena, "Schooldays," Joe and his associates give a most amusing show which was responsible for many laughs when we looked in on Tuesday night.

Is This a Record?

Mr. Reg. P. Jecks completes, at the Empire, Middlesbrough, this week, 3,000 performances of the part of Ted Morgan in "Redheads." He has not missed a single show, and has, we hear, sung 18,000 songs (six at each performance).

Presentation to Charles Henry.

There were enthusiastic scenes at the fall of the curtain on "Radios," Harry Day's new revue, at the Cardiff Empire on Monday. After loud cries of "Producer," Mr. Charles Henry was dragged on the stage, and in answer to cries of "Speech!" replied in a few words of thanks. Mr. George Clarke, the principal comedian, not to be behind in the spontaneous tribute, presented Mr. Henry with a gold Eversharp pencil on behalf of "Radios" Company.

A Novelty Show.

Yootha Rose and Harry J. Rowland, after touring their vaudeville entertainment "Ecstasy!" are now offering a new edition of the production under the title of "Enter Ecstasy!" The original and artistic setting has been entirely remodelled, and additional scenic and other effects, from designs by Miss Rose, included. The show has been entirely redressed, whilst the cast (though remaining practically the same as during the recent tour of 26 weeks) has been strengthened by the addition of a male voice quartette (the members of which come from an act well known to the variety world), and a dancing chorus recruited by Enphan Maclaren.

Harry Weldon in "Round in Fifty."

Mr. Harry Weldon will not be seen in pantomime this year, as he is playing George Robey's part in "Round in Fifty" for a run of eight weeks in Liverpool, commencing on Dec. 23, and subsequently on tour. Harry is appearing at the Finsbury Park Empire this week.

Colonel Harry Day and Kingston.

Colonel Harry Day has received a petition signed by 3,800 residents of Kingston-on-Thames, asking him to remain in the town with the view to his contesting the next Parliamentary election, and pledging themselves to further his return as their Member of Parliament.

Racing Competition.

One of the features of the programme at the New Cross Empire next week will be the introduction of the Nine International Racing Girls, champion runners of all nations, in contests on indoor racing machines. Manager Glanville tells us that a racing competition will be held at each performance for local entrants.

Gus Sharland.

When "Rockets" finishes at the Palladium on Saturday week, Gus Sharland—who has not missed a single performance since the opening—will join Chas. Austin in his new sketch, "Parker's Burglary," which is to be produced at the Ardwick Green Empire the following Monday. Gus has now been playing in the West End for the past six years. Prior to joining "Rockets" he appeared in "Pot Luck" at the Vaudeville.

Nolan and Holt.

That popular pair, Nolan and Holt, are big favourites at the Victoria Palace, and produced two new numbers there on Monday evening. "Love and Food" and "His Wedding Day" promise to become two of their biggest successes. Frank and Louis play the Alhambra, Glasgow, next week, and return the following week to Hackney.

Conn Kenna.

For pantomime Conn Kenna will be playing principal comedian in "Dick Whittington" at the Opera House, Leicester. His partner, Harold, will, of course, share in the comedy scenes. Conn and his partner are making their last appearance in town this week until next spring at the Victoria Palace.

"The Musical Romance."

Mr. W. Griffiths' vaudeville enterprise, "The Musical Romance," will be seen in town again shortly. Touring under the management of Mr. W. Gordon, negotiations are now being made for a season of Continental engagements next year, providing transport difficulties can be overcome.

Mr. H. Raymond and The Rockets.

Mr. H. Raymond, manager of the Birmingham Empire, has been presented with a miniature grandfather clock by the Rocket Club, a Bohemian brotherhood of which he is vice-president. The gift commemorates the completion of five years of Mr. Raymond's reign at the Empire.

Music Hall Ladies' Guild.

The committee of the Music Hall Ladies' Guild tender their thanks to Sir Thomas Lipton for his donation of £10 10s., Mr. Travers Humphreys for £2, and the following (per Miss Lottie Albert): Sir Gerald du Maurier, £10; Miss Hetty King, £2; Messrs. Willing & Co., Ltd., £1 10s.; Messrs. George Harrop, Godfrey Phillips, W. W. Kelly, Sidney Simons, and Miss Marie Dainton, £1 1s. each; and Miss Florrie Forde, 10s. 6d. Miss Fanny Dent is thanked for her annual subscription of £1 1s., and Miss Margaret Radcliffe for collecting as follows:—Captain Bruce Bairnsfather, £1; Amac, Mart and Pep, Bessie Mason and Ted McLeod, 5s.; also Miss Melinda May for 3s. collected at the Regent Theatre, Yarmouth.

The collection at the London Hippodrome on Wednesday, 22nd inst., amounted to £7 4s. 2d.

A Motoring Mishap.

A Morgan three-wheeler car in which Mr. Mark Lupino, the comedian, and his wife, were travelling, collided with another car occupied by Mr. John Carline, a Hull merchant, and his wife, near Selby, on Sunday. Mr. Lupino was on his way to Nottingham to fulfil an engagement at the Empire. His car was overturned. The occupants of both cars were thrown out and were badly shaken.

Variety Artists' Federation.

Members of the V.A.F. are requested to note that fourty-five death levies are now due upon the 1922 books. Red stamps forty-eight.

Dick Henderson.

Dick Henderson, who is back in town this week at the Palace, Tottenham, will shortly commence rehearsals for pantomime at the Lyceum, when he will be associated with Billy Caryll, the Bros. Egbert, and Dainty Doris.

Jay Whidden.

That versatile entertainer, Jay Whidden, who is at the New Cross Empire this week, will be in town over the Holidays. We hear that he has been specially engaged to appear at one or two important society functions.

Ristori for Paris.

That clever act, Ristori and Partner, opens in Paris to-morrow (Friday) for one month. They will be at the Alhambra, and Harry Ristori is polishing up his French for the occasion.

A "Burning Question" Solved.

For several years Mr. R. S. Horsley, a well-known stage manager, now at the Empire, Birmingham, in his spare time has been experimenting with the object of discovering a solution which would be colourless, simple to make and handle, inexpensive as to cost, and yet be thoroughly reliable as an absolutely fireproofing substance, not only for canvas, but also for gauze netting, silk, satin, chenille, crepe de chine, cotton, flannel, flannelette, and artificial flowers, &c.

He has at last succeeded, putting his discovery to a heavy test on Friday last, when everything was found even more satisfactory than was expected. He intends to place his solution before Mr. Tozer, chief of the Birmingham Fire Brigade, for further, and maybe more exhaustive tests.

This solution, used on silks, satins, &c., does not in the slightest degree injure the material, the sheen or lustre coming out exactly the same as before treatment. All that is needed to complete the job is a hot smoothing iron to take away any creases.

Lune and Shaw.

After a most successful season down under, Lune and Shaw sailed from Sydney on the 31st of October by the s.s. "Ormonde," and are due to reach Tilbury about the 12th of next month.

Gordon Stewart.

Within the next few weeks, Gordon Stewart will be concluding a two years' engagement as piano accompanist for Bert Errol, when he will be at liberty to entertain offers for a similar position.

Clifford Barclay.

Last week, at the Grand, Clapham, at which house that record-breaking revue, "Spangles," was the attraction, we renewed acquaintance with Clifford Barclay, who, as juvenile lead, has many opportunities of showing his vocal ability.

George Glover.

We hear that Fred Day (Francis and Day) is enthusiastic in praise of a new number, "Little Mother," written and composed by George Glover, which is to be published immediately.

Irene and Eric Le Fre.

Irene and Eric Le Fre are, we hear, leaving the cast of "Jingles" to open in Mr. Robert Courtneidge's new production in Glasgow.

Lily Long.

As Lily Long is due to commence panto. rehearsals at the Opera, Manchester, on Dec. 11, she will have to conclude her present engagement with "Smoke Rings" at Brighton next week. Lily has been cast to play the part of a gipsy, and Bay Waters has just supplied her with a capital number, entitled "The Queen of the Tribe."

Katrina and Joan.

At the Alhambra this week those delightful dancers, Katrina and Joan, are making a welcome re-appearance in the West End. For pantomime they go to the Prince's Theatre, Bristol, to appear again under the management of Mr. John Hart.

M.H.A.R.A.

The 1,270th meeting of the Executive Committee of the Music Hall Artists Railway Association was held on Wednesday, when the following members were present:—Messrs. Harry Mason (vice-chairman of the Committee), who presided; Chas. Kasrac, Fred Wœlhaf, W. H. Atlas, Fred Herbert (V.P.), Howard Ward, J. W. Cragg (hon. trustee), H. Bekker, Barry Ono, and C. Douglas Stuart (secretary). The minutes of the last meeting were read and confirmed. The discussion of the proposed alteration of rules to make it easier for members to join and renew their cards was deferred until next week, and another special whip sent out to all the Committee to attend.

Football.

Playing away from home, Shepherd's Bush Empire defeated the British Legion by 6 goals to 1.

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SAMPLES and PRICES on APPLICATION

In Memory of Fallen Comrades.

A wreath, the variety artists' tribute to those of their comrades who, in the great war, made the supreme sacrifice, was laid at the foot of the Cenotaph on Friday morning. The wreath was placed there in the names of each of the variety organisations: The Variety Artists' Federation, the Variety Artists' Benevolent Fund and Institution, the Music Hall Artists' Railway Association, and the Beneficent Order of Terriers; which were represented by Messrs. Albert Voyce, Fred Herbert, George D'Albert, Barry Ono, J. W. Cragg, Harry Blake, W. H. Atlas, Vernon Foster, Howard Ward, Ken Barton, and Harry Mason.

At the Coliseum.

Lopokova commences the third and last week of her present season at the Coliseum on Monday. On the same programme are Ethel Levey, Tom Clare, "Auntie," Iris and Phyllis, Jack Williams and Gracie Vicat, the Dancing Demons, and Charles Withers, who returns with that delightful travesty of "Fit-ups" in the Far West, "Withers' 'Opry."

Arthur Ferriss.

Mr. Arthur Ferriss tells us that he has recently purchased the Athenæum Picture Playhouse, Muswell Hill, and intends to run it on up-to-date lines. The house has a full licence, also stage and dressing rooms. Mr. Ferriss can run any kind of show. His present plans are to put on big pictures, and stage prologues where they will improve the show. This will not necessarily interfere with Mr. Ferriss's usual act, as he has a very capable and popular manager in Percy Wallis, M.C.

A Swimming Club Supper.

Croydon is a great swimming centre and possesses a number of clubs. One of the most successful is the Dolphin, and its annual supper, held at the King's Arms Hotel on Tuesday, was well attended, under the presidency of Mr. Barnes. The speeches were interspersed with songs and duets, particularly commendable among the artists being Mr. Will Henry, who gave humorous songs at the piano; Mr. H. C. Umlandt, a cultured baritone; and Miss Winifred White, soprano. Mrs. Honor Annison and Mrs. Bishop accompanied.

At the Islington Empire.

Whit Cunliffe, although suffering from a cold, made his usual big success here on Monday, his tuneful singing and original patter being greatly enjoyed. Jean Andrews sang "Cowslip Bells" and "Drowsy Head"—two songs which are admirably suited to her fine voice. Cruikshank had a very gratifying reception, his quaint humour causing much amusement.

Winifred Ward is an artist to her finger-tips, and her two numbers, "Poor Old Pa" and "Wonderful Sailor Man," brought down the house. The Flemings present a beautifully artistic act, whilst Thornley-Dodge is as popular as ever. Fredson and Rejan, Nellie Anderson and Pat Nash, Jock Mills and George D'Albert are other favourites on the excellent programme.

Gerald Carne.

Gerald Carne is responsible for that delightful ballad, "Cowslip Bells," which is being featured by Jean Andrews, and proved very successful last week at the Holborn Empire.

Presentation.

Mr. R. E. Hollis, the musical director of the Margate Hippodrome, who is leaving the town to take up an important engagement in Stockholm, has been presented by the orchestra and staff with a handsome ebony and silver-mounted bâton, suitably inscribed. The presentation was made by Mr. Jack Binns, the popular manager, who spoke in the highest terms of Mr. Hollis's services at the Hippodrome.

Cowboys' Race for a Wager.

The recently arrived Ten 'Frisco Cowboy Syncopaters, after spending a week in town, plumed themselves on their ability to find their way about. As a test of their topographical knowledge, it was suggested that they should have a race for a wager, the stakes being 100 dollars each. Starting from Victoria, the winning-post was to be the top of the Monument, and any conveyance, barring taxis and aeroplanes, could be used. The winning cowboy was Bob Matthews, the drummer of the troupe, who reached his destination in just 35 minutes.

The racing cowboys, in their picturesque dress, endeavouring to reach their goal, provided an entertaining interlude for the London crowds. Next week they are "framing up" a broncho race from New Cross Empire to Maidstone.

Marriage of Will Fyffe.

Will Fyffe, the popular Scottish comedian, was married by special licence at Southwark Town Hall on Saturday, the 18th. His parents journeyed specially from Glasgow for the occasion. The happy bride was Miss E. Pooley, from Middlesbrough, who was formerly a member of the music hall profession. A reception was held at the "Sportsman," Old Compton-street, and was attended by the near relatives and a few intimate friends. Amongst the numerous presents was a handsome silver manicure set from Mr. Tom Pacey, Mr. Fyffe's sole agent.

Malvina.

Making her re-appearance this week at the Alhambra, Malvina, the gifted violinist, is being given the heartiest of receptions. Miss Malvina remains in town over Christmas to play other Stoll houses, and on Dec. 18 returns to the Coliseum.

Madame Karina.

Madame Karina, whose delightful dancing in the ballet, "Fisherfolk," has won golden opinions everywhere it has been presented, is at East Ham Palace this week. Madame has just finished a six-weeks' tour with Gulliver's Circuit, and this is the first week of a series with the Control halls. During the Christmas week she will be at the Winter Gardens, Bournemouth, where she will not only give "Fisherfolk," but put on a Christmas production with herself as Columbine and Mr. Errol Addison as Harlequin.

Barton and Ashley.

Boarding a 'bus last week, we discovered John Barton and Anne Ashley busy discussing ideas for the revised version of "Canal-boat Sal," which they have in active preparation, and which they are reviving by special request. John and Anne are looking very fit after their trip home, and had many offers to remain over there to play. We hear that Barton and Ashley may be seen in a production later on.

Peggy and Lena Chisholm.

At the London Coliseum last week those delightful Australians, Peggy and Lena Chisholm, met with a very gratifying reception, their exquisite gowns calling forth much admiration.

Billy Fry.

We hear that Billy Fry, who recently arrived back in England from his South African successes, has been engaged to play in the panto. at the Theatre Royal, Birmingham. He has had many offers for revue and production, but the panto. engagement has prevented him from accepting.

Frank E. Franks.

For his new production, "A Peep Into 1930," Frank E. Franks has evolved a novel idea, and the show will contain some specially realistic scenes. One will be a reproduction of a coal-mine, showing men and ponies working, and another a shipyard scene, which is said to be a masterpiece of stagecraft. Frank has engaged a capital cast, which includes Theda Sisters, Vernon Drake, Georgie Clayton, Jay Vane, and Les Segnams. "A Peep Into 1930" will be produced at the end of the run of his panto., "Cinderella."

"Mr. Tower of London."

Although it has been running for more than three years, "Mr. Tower of London" is going better than ever, and at the Islington Empire last week it played to splendid business, the Standing Room Only boards being, we hear, frequently used. The cast is headed by Archie Pitt and Gracie Fields, and others who contribute to the success are Edith and Betty Fields, Stanley Durward, Joe Mitchell, and Arthur Stott. This week the company is at Grimsby, and return to the L.T.V. halls next week for a fortnight.

Frank Melvin.

We hear that Frank Melvin has been engaged to play Idle Jack by Messrs. Cray and Perkins at Salisbury for their production of "Dick Whittington," which opens on the Albany Ward circuit at Salisbury on Boxing Day.

Foster and Ninon.

A letter to hand from Foster and Ninon tells of a very cold trip through the "Tropics." On arrival at Cape Town, however the weather was glorious. They made a big success on their opening night, and were warmly congratulated by the management.

Gilbert and Topping.

Gilbert and Topping, entertainers at the piano, opened on Monday with their new act at the Hippodrome, Ellesmere Port, including songs from the pen of J. P. Long and some of the best numbers from the leading publishing houses.

LONDON VARIETY THEATRES.

THE COLISEUM.

One of the most fascinating mystery shows in vaudeville is that presented at the Coliseum this week by De Biere, who is not only a master of his art, but the happy possessor of an agreeable presence, a voice and manner that wins the confidence and sympathy of his audience.

His repertory of mystery embraces a whole series of intriguing tricks, some new and some already popular. These include the production of a lady from an empty box, the elusive egg, the disappearing woman, the floating lady around whom hoops are passed, and the conjuring Chinaman, in which guise De Biere offers several diverting and tantalising illusions. One of his finest tricks, and one which creates a great amount of mirth and speculation, is the one wherein his thumbs are tied tightly together by four stalwarts from the audience, while his assistant throws hoops on to his arms which, in some baffling manner, defy the fastened digits and pass on to each arm.

Lupino Lane's cleverly conceived act, "Bits and Pieces," goes with a swing, and the laughter tap is turned full on when he announces his first number, "Where there is a Will, there are Relations," but singing instead his popular "Don't!" Then comes the airy exhibition of acrobatic dancing, of which he is one of the best exponents. While he goes off to look for breath the attractive Miss Violet Blythe "You-hoo" with great charm, interruptions from Lupino, and harmonisation from Mr. Claude Anderson, in the conductor's chair. Mr. Lane concludes with his funny solo combat, where he wrestles with himself and the imaginary Sir Guy Gasbag for the affections of Penelope Poultice, who is represented by Mr. Lane's occasional donning of a wig and a shriek.

Miss Nellie Wallace makes a welcome appearance, following Lupino Lane with distinction; unfortunately, she only sings two numbers, "Billy Maloney's Barge" and "Geranium," but these are distinctly good.

Mr. John Coates got a very hearty reception and sang in his magnificent tenor voice "It Was a Lover and His Lass," "Come Into the Garden, Maud," "At the Mid Hour of Night," and "Eleanore."

Phil and Phlora open proceedings with their very agreeable dancing humoresque, Mr. Frank Fay and his little lady assistant from Dixie make a good impression with their singing, dancing and patter, and the Ten Loonies set the house in a roar with their musical eccentricity, "Liberty Hall."

Lydia Lopokova, with her talented company, which includes Lydia Sokolova, Leon Wojcikowsky, Thadee Slavinsky, and Ninette de Valois, aroused the greatest enthusiasm with her beautifully presented one-act ballet-comique, "The Masquerade," in which she appears as a Venetian lady, married, and with a lover, who is diverted by the husband from attending a certain rendezvous—the husband attends himself—madame is disconcerted, but both become reconciled. A very beautiful medium for some of the most delightful dancing to be seen in town.

THE ALHAMBRA.

The usual collection of popular favourites is again to be found at the Alhambra this week, with Will Evans prominent amongst them. The popular comedian appears in his "Harnessing a Horse," and his infectious laugh, humour, and final knockabout "business" prove as irresistible as ever. Katrina, with her partner, Joan, are as dainty and captivating a pair of dancers as one could find anywhere—and what is more, they are English. Katrina's elegance, her twinkling feet, and vivacious personality, and the finished grace of both artists provide a turn that is full of colour and charm.

The lilting waltz air that accompanies Albert Whelan's entrance and exit is now so closely associated with that artist by everyone, that it would be a pity if he was ever to think of changing it. He brings several new songs and stories with him, and also includes his old favourite and topical number, "The Fountain of Life." Then there are that ingenious artist, Carlton, and his "satellites," with his delightful patter and amusing "Hypnotism" act, and an old friend in Dan Rolyat, whose absence from the metropolis has been all-too-long extended. He contributes one of his early successes, "The Referee," and the house fairly revelled on Monday evening in his side-splitting description of the "Bandy-Boosey-Bounders" and "Strike-'em-Stiffs'" great football match. Miss Mary Ann Clarke displays a remarkable gift in rendering excerpts from grand opera, partly in a rich, deep contralto and partly in soprano. This dual-voiced vocalist was given a warm reception on the occasion of our visit. Fred Lake and Tom Barrasford's lively numbers, the excellent violin playing of Malvina, and George Rymer's burlesque ditties are the remaining items in a strong programme.

HOLBORN EMPIRE.

One of the features of this week's bill is the presentation by Lew Lake of "The Star Witness," with that ever-popular fistic artist, Bombardier Billy Wells, in the star part. The sketch was written by W. F. Ellwanger, who himself plays the part of chief of the police. As Jack Bacon, who is prepared to plead guilty of murdering a crook, rather than give away the name of a woman witness, who turns out to be the police chief's wife, Billy Wells gets in a good punch.

Violet Essex is seen to advantage in her dramatic and charming representations of "Columbine," which combine gaiety and pathos, laughter and tears. Carr Lynn is also on the bill, and his Yorkshire stories go down particularly well. Herschel Henbre, the eminent Canadian composer and pianist, is a first-rate humorist and an artist at the piano. Wilson Hallett gives his realistic imitations of children, and Tom E. Hughes sings his popular selection of comic songs. The Saschoff Troupes' dancing act deserved the applause it got on Monday night.

Another "at the piano" act on the programme is that of Ivan Russe, who gives imitations and serves up a hors d'œuvre of popular songs. Phil Bransby deputizes for Harry Ford, and gets laughs with his songs and patter. Vernon Watson is another popular turn. His impersonations of well-known artists are real impersonations. He is a variety programme in himself. Nora Delany gives a capital show. She is full of "pep" and go, and gets her catchy chorus songs over in great style.

SHEPHERD'S BUSH EMPIRE.

That amusing comedian and juggler, Ed. La Vine, is heading the bill this week in his popular act, "Cruising." With his original back cloth, full of mechanical effects, his wealth of amusing business, and his clever work with billiards balls, silk hats, &c., Mr. La Vine presents an act full of originality and excellent entertainment.

Those two delightful "old sports," Penrose and Whitlock, make a conspicuous success with their celebration of a birthday. Their good humour and high spirits prove delightfully exhilarating. Their songs on Monday included "A Couple of Early Birds," "Two of the Old Brigade," and "Jolly Good Sports." That English tenor, Herbert Cave, is very popular with his singing of "Nirvana," "Absent," and "If I Might Come To You"; and Mutt and Jeff, a couple of black-faced comedy entertainers, contribute brilliant eccentric dancing and tumbling.

Tom D. Newell, the well-known character comedy dame, presents a fine study of a slatternly old lady, and follows it with a wonderfully clever and amusing burlesque Egyptian dance.

That lively little lady, Miss May Henderson, is in particularly good form, and on Monday her "on the spur of the moment" gags were exceptionally clever. She sang two songs, one being "I Wish I Was Going to be the Bridegroom, but I'm Only Best Man." Rolf Slater quickly obtains popularity with his amusing burlesques, and that well-known dancer, Victor Andre, easily maintains his claim to be considered right in the front rank in his own particular line.

THE METROPOLITAN.

A pretty dress, a pretty songstress, and a pretty song, epitomises the first number sung by Miss Bessie Clifford at the Metropolitan this week. The song is "Father Has a Sweetheart, and Mother is Her Name," and Miss Clifford gets both melody and sentiment over in great style. This artist has personality, and all her songs go well. Miss Olga Morselli is a distinguished violinist. Her rendering of several classical excerpts, including a fantasia on Verdi's "Il Trovatore," found great favour on Monday night.

Messrs. Walton and Lester can always be relied upon to make good wherever they go. The verdict of the Edgware-road patrons on Monday was no exception to the rule. Their act is really funny. The turn presented by the Four Anvers also went well. Dancing is their speciality, and their pony-trot is the real thing—whip included. That well-known artist, Miss Ray Wallace, is seen in a charming musical sketch, "Variety," which gives her full scope for her versatility. She is ably supported by Mr. Duncan Villiers and Miss Saxon Davis.

Mr. Will Fyffe tops the bill. His pawky Scottish character studies are greatly to the audience's liking. Other items on the programme include Ragulus, the pictorial rag picker, in a clever hot-potch of juggling and concertaina playing; and the Caron Troupe of lady gymnasts, with their thrilling exploits.

NEW CROSS EMPIRE.

George Formby, junr., programmed as "a chip off the old block," was given a hearty welcome at the New Cross Empire on Monday, his patter and get-up creating much merriment. Frank Varney and Teddy Butt are always good to listen to, and their quips and stunts evoked hearty laughter. The song, "Lucy," in which one stuttered and the other lisped, is a good number. The racing item earned a call before the curtain.

Jay Whidden is a master of the violin, and his clever fingering called forth much applause. He also plays the piano when he tires of the "fiddle," and gave us a song with "La la la, La la," as a refrain. Another encore resulted for "Sally In Our Alley," played as a solo, accompanied by the orchestra, and "Say It With Music" preceded a call before the "rag."

Jack Lane kept all in a ripple of laughter. He certainly can perform on the "ivories," and is the Yorkshire rustic to perfection. His description of the County Council houses and tenements was much enjoyed. "And So Say All Of Us" was another song that scored, as also did "Farewell, Fanny."

Rene Ralph, in her dainty song studies, with her artless way of scoring a point, was a great favourite. "I Am Always Falling in Love with Someone, but Nobody Falls in Love with Me," was one of her songs, and a little "advice" for the girls followed, "Linger a Little Longer" being the encore song.

Assisted by Jimmy Steiger at the piano, "Broken-hearted" Jack Rose (or should it be broken-hearted?) kept the house in convulsions. When he left the stage and conducted the "band" for his partner, the house roared at his whimsicalities.

The Raythers, who brought proceedings to a close, are very clever hand balancers—at least, the strong man of the pair is, for he can balance the other anywhere and everywhere, in some hair-raising business.

SOUTH LONDON PALACE.

Mr. P. T. Selbit is here this week with his wonderful illusion, "Sawing Through a Woman," and this, supplemented by the "Elastic Lady" act, keeps the audience in a state of wonderment for 30 minutes. The Henry J. Corner Musical Ensemble acts was very popular. A feature was the splendid rendering of the Intermezzo from "Cavalleria Rusticana" by a lady, and an amusing little song by Mr. Corner entitled "I Beg Your Pardon," who also gained for himself thunders of applause for his singing of "The Road to Home, Sweet Home." A real novelty was the aerial act presented by the Nicoletos, who, from an aeroplane without a motor, did some thrilling stunts, which made the audience shudder pleasurably.

Mr. J. A. Powers, a Scotch humorist, was responsible for some of the heartiest laughs of the evening. His extempore verses on various members of the audience were witty without being the least offensive, and nobody enjoyed them more than his "victims." Pride of race did not prevent him telling funny stories in which Scotchmen did not always shine. His tit-bit, however, was the weird and wonderful dance with which he concluded. Comedy is also predominant while Mr C. W. Woltard is on the stage; he keeps everybody laughing so much while he juggles silently with hats of all descriptions that one is rather apt to miss the cleverness of it all. Miss Violet Trevenyon gave four numbers, the best of which was "What Happens After the Ball." Bi-Bo-Bi can still delight with his performance on the bells, his smart work on Monday night being heartily admired.

"SPANGLES."
At Lewisham.

Mr. Harry Day's revue, "Spangles," is receiving a hearty welcome at the Lewisham Hippodrome this week. Its wonderful scenes, spontaneous comedy, and lively singing and dancing all contribute to make it one of the best revues seen on the road. Miss Isabelle Dillon is still in the cast, and her work throughout—particularly in the Tube Station and Boudoir scenes—is marked by clever characterisation, and a real sense of comedy. Mr. Will Gane is a big success in Mr. George Clarke's old part of the Hon. Augustus Cann. Mr. Gane succeeds in keeping the house in roars of laughter throughout, and in the scenes "A Future Suburb" and "A Toyshop," is particularly good. Miss Josie Howard is another big success in various numbers. Mr. Walter Newman scores in most of the scenes with some excellent character studies—as a Bolshevik he is very funny. He is responsible for the very humorous explanation which forms Spangle 12—versatility personified surely! Miss Norah Dwyer makes a big hit in the "Seek St. Valentine," number, and as the Pierrette in "The Cottage of Dreams" scena. Messrs. George Hughes and Clifford Barclay, and Misses Hilda Newsome, Myra Mackenzie, and Marie Fuller, are others who add greatly to the general success.

A POPULAR FOXTROT.
Aschberg, Hopwood and Crew's Pantomime Numbers.

Arrangements are being made for the inclusion of "Eileen Adair" in many more pantomimes as the direct result of the great success secured by this number at the Variety Artists' Ball. In a programme which included all the best dance music of the season this foxtrot was encored again and again. Mr. Corelli Windeatt's band showed what a "winner" "Eileen Adair" really is, and many of the artists who were at the ball are "actin' accordin'." Other popular dance numbers which were splendidly rendered by Mr. Corelli Windeatt's band included "Fan Tan," "Limehouse Blues," "The Magic Waltz," and "Golly Eyes."

Recent pantomime arrangements include "Bless You," to be featured by Miss Paula Destiny in Stuart Cruikshanks' pantomime at the King's Theatre, Edinburgh, and in the same production Mr. Frank Halden will sing "Cart Load o' Hay" and "Nut Brown Ale." At the Opera House, Coventry, Mr. Donald Keir and Mr. Melton Bray are making a trio with the "cod" sailor song, "Hurrah, for the Rolling Sea."

In Mr. Egbert's panto., "Robinson Crusoe," touring the L.T.V.'s Halls, opening at Croydon, Miss Clarice Howard will feature "If Winter Comes," and Miss Wessie Motralo "J'en ai Marre."

In Mr. Smith's touring panto., "Jack and the Beanstalk," Miss Winnie Stansfield will be singing "Land of Might-Have-Been."

LADIES' NIGHT.

A Cheery Evening at the Magicians' Club.

The social functions of the Magicians' Club are always pleasant, cosy affairs, and the Ladies' Night, held at the National Hotel, W.C., on Sunday last, was no exception. Under the genial presidency of Mr. R. H. Gillespie, it was the best of evenings. Revilos, that different jazz band and body of vocalists, cheered everybody up at the beginning of things. Miss Hildo Bartram followed, and proved herself a capable songstress at the piano, whilst Mr. Herbert J. Collings, with an even larger whistle than ever, furnished two or three of his latest tricks. One of the best receptions of the evening was accorded to Mr. Alec Kellaway, a robust baritone, of whom the audience could not have enough. Card tricks of all sorts were provided by Mr. Edward Victor, and that popular monologue, "The Fallen Star," was capitally exploited by Mr. Russell Howard. It was a pleasure also to see Miss Ida Réne again. Her songs are always full of significance, and her old favourite, "The Rake's Progress," went like hot-cakes.

For some extraordinary sleight-of-hand feats, the audience were indebted to Mr. Lewis Davenport, whilst others who contributed to the programme were Currie and Beatty; M. Douglas Dexter (assisted by Mr. Davy Burnaby); Miss Gladys Haysack, Mr. H. R. Milton, and Mr. Claude Chandler.

Mr. R. H. Gillespie made a cheery speech to the Magicians and their lady friends. He said that he felt that magic was coming into its own again, and referred to the presence of "Sawing Through a Woman" on the programme of the forthcoming Royal Music Hall Performance. He pleaded, however, for progress, and emphasised the importance of showmanship. He added that 15 years ago he was an amateur magician himself, and once did five shows a day.

"SUNSHINE SALLY."
At Darlington.

There is the makings of quite a smart production in "Sunshine Sally," a musical comedy play, by Frank Price, which was produced for the first time at the Theatre Royal, Darlington, on Monday night. It is undoubtedly a praiseworthy attempt to get away from the usual hackneyed revue, and is different from most of the present-day musical comedies in that the company does not include a chorus, but at the same time it is not a "straight" piece, having several speciality turns. The plot is consequently brief. A crooked partner is revealed in the first scene, plotting to rob the senior member of the firm, but is overheard by the apparently youthful office girl, who gained that position by sheer audacity which is amusing. She, however, by an interchange of papers, puts an end to the scheme, and it turns out that she is the daughter of the man whose interests she saves.

Miss Dot. Stephens, who won fame in "The Belle of New York," is the leading artist, and she sings and acts in a manner that wins over her audience. In Darlington she is a special favourite. In her supporting cast are Ran. Churchill, a humorist who does not reach his best until midway through the piece; Victor Gammon, the attentive secretary; and Marie Churchill, a mild villainess.

North Country audiences are extremely critical, but the reception which was accorded "Sunshine Sally" at Darlington augurs well for its future.

Little Mary Lawson, a young Darlington girl, makes her début on the professional stage with the company. She does not take any particular part in the story, but as a dancer and singer she is a valuable asset to the company. The Three Bon-Bons, the comedy musical act; and the Churchills, with their humorous patter, are also included in the company, and give turns that are extremely welcome.

NEW EMPIRE, MAIDSTONE.

Recently renovated and brought up to date as a cosy little vaudeville house by Mr. Ballad Brown, the reins of proprietorship and management have now been taken over by Mr. Norman Wallace, formerly connected with the Ashford Hippodrome and other enterprises. As an opening show Mr. Wallace provided a variety programme worthy of his former traditions. Rex Rox proved a capable comedy merchant, while the Bros. Lonsdale, with their patter and speciality dancing act, provided a very acceptable turn. Jimmy Baguley, the Wee Scot, was amusing in songs and stories. Kettles H. Roy, the Black Gem, met with a good reception for his coon numbers and his banjo and mandoline playing. Herbert Willard, in his character studies from Dickens, was an undoubted success. His impersonations are well carried out, his articulation is excellent. James Ross and Grace supply, in their comedy scena, a pleasing finale to a capital programme.

Stanford and Allen.

Stanford and Allen have acquired the sole rights of a new monologue, from the pen of Carl F. Howard, and will introduce it into "The Bookseller," on completion of their pantomime engagement. They are this year playing the Robbers in "The Babes in the Wood," for Mr. Ventom Swift.

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In Addition - - PERCY HONRI.

6.10 HOLBORN EMPIRE. 9.0
HARRY WELDON.
JOCK McKAY.
THORNLEY-DODGE.
O'NEIL & THAYER.
DALY & HEALY.
STAGPOOLE & SPIER.
RUSSELL CARR.
BEN ALBERT.
SHIRLEY WHYTE.
LES BASTIENS.

6.30 KILBURN EMPIRE. 9.0
CAPTAIN BRUCE BAIRNSFATHER.
FRED RUSSELL.
CHAS. R. WHITTLE.
FRED CURRAN.
SCOT GIBSON.
ROSIE LLOYD.
4 STORKS.
GEORGE LEE.
ALEXANDRE.
THE WESTBROOKS.

6.15 LEWISHAM HIPPO. 8.40
Archie Pitt presents
The Popular Revue—
"MR. TOWER OF LONDON,"
Featuring
GRACIE FIELDS
and
ARCHIE PITT.

6.30 CAMBERWELL PL. 9.0
ERNIE MAYNE.
VERNON WATSON.
BROUGHTON & CREEDON.
DAISY TAYLOR.
JACK SHIRES.
DAVID POOLE.
2 ASCOTS.
SMARTE BROS.
AUDREY KNIGHT.
JIMMY LOFT.

6.30 GRAND, Clapham J. 9.0
THE VERSATILE THREE.
ERNIE MAYNE.
JOHNSON CLARK.
BROMLEY CARTER.
WINIFRED WARD.
ARTHUR JACOBSON.
HINSLE.
ARTHUR POND.
BARRETT & CLARK.

6.30 HAMMERSMITH PL. 9.0
VIOLET ESSEX.
MIKE S. WHALLEN.
LAURA GUERITE.
THE TERRY TWINS.
ARTHUR BROUGH.
J. P. LING.
JOYCE & SHIELDS.
PHIL BRANSBY.
ALDOR TRIO.
FREDSON & REHAN.

6.20 ILFORD HIPPO. 8.40
ELLA SHIELDS.
DALY & HEALY.
ROLF SLATER.
SASCHOFF TROUPE.
DOLLY ELSWORTHY.
AUSTIN RUDD.
DAVE LEE.
SANDY POWELL.
STAN. KAVANAGH.

6.30 SHOREDITCH OLY. 9.0
TUCKER.
ESTA STELLA.
S. W. WYNDHAM.
JOCK MILLS.
THE NEW McNAUGHTONS.
DOLLY ELSWORTHY.
KATRINA & JOAN.
ALEXANDER PRINCE.
HARRY EMERIC.
ALVA & YOUNG.

6.15 CROYDON EMPIRE. 8.30
ERNEST HASTINGS.
LAKE & BARRASFORD.
WILL VAN ALLEN.
JEAN ANDREWS.
GEORGE D'ALBERT.
DAN HARLOW.
ERNEST KRAKE & CO.
FRANK H. FOX.
CHILTON.
ETHEL NEWMAN.

6.30 ISLINGTON EMPIRE. 9.0
Lionel Bute presents,
by arrangement with
Frank Curzon and Gerald du Maurier,
"BULL DOG DRUMMOND,"
By "Sapper."
Direct from Wyndham's Theatre.

6.30 POPLAR HIPPO. 9.0
Walter Saltoun and
Aimee Grattan-Clyndes' Company,
In the Sensational Drama—
"7 NIGHTS IN LONDON."

6.30 WOOLWICH HIP. 8.45
Lew Lake presents
"JACK OF ALL TRADES,"
Featuring
BOB STEVENS.

6.30 PUTNEY HIPPO. 9.0
Louis Rihll presents
"PEDLAR'S PIE,"
A Revue of Character, Cameos, Harmony and Burlesque.

6.30 WILLESDEN HIP. 8.45
"HOUSE FULL."
A Three-Act Farce, By Norman Lee
Featuring
ERNIE LOTINGA.
ADOLPH LUCK.
KATHLEEN BARBER.

6.30 COLLINS'S. 9.0
C. Vernon-Proctor's
Repertoire Company
in
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FORTY YEARS AMONG THE "STARS."

REMINISCENCES OF A SONG-WRITER.—IX.

By JOHN P. HARRINGTON.

Whilst compiling these reminiscences I have frequently been saddened by the fact that so many "stars" of bygone days have dropped out of the professional race, and are seldom, if ever seen on the stages they were wont to adorn. Men and women of quite exceptional ability have disappeared from our ken, and I could, an' I would, quote a score or more of names of still existing performers who were formerly "tops" or "bottoms" of bills who no longer figure on any music hall bills at all.

In some cases *anno domini* is to blame for this, but one of the primary causes of the decline of professional fame is—not going with the times and procuring the correct material to suit each change in the tastes of the great B.P. Artists who rely upon the material that has carried them over in the past to be all-sufficient for the present and the future invariably come a "cropper" at long last.

"India's Reply."

An artist who was particularly fertile in devising novel and original subjects for his songs was Leo Dryden, one of the best actor-vocalists I have ever listened to or written for.

Perhaps the biggest song he ever sang of mine was the one entitled "India's Reply," of which George R. Sims, in his "Mustard and Cress," in the "Referee," wrote a most glowingly laudatory criticism soon after the song's first production.

Dressed in the garb of a Sepoy soldier in one of our Indian regiments, Leo's intensely virile and declamatory rendering of this song, which was instinct with the suggestion of brotherhood between the brown men and the white of our Empire, invariably won him immense applause, and the number was one of his most successful offerings for a considerable period.

On the night that Leo first produced "India's Reply" (it was at the old Middlesex, in Drury-lane), I was unable to be present, but the composer of the song, George le Brunn, was there to hear it.

After Leo's turn was over he and George were standing at the little bar, at the side of the stalls, drinking the song's "good health," when they were approached by a quiet, rather shy young man, who remarked: "Excuse me, Mr. Dryden, but is that song, 'India's Reply,' published yet?"

Leo replied: "No. Why?"

"Well, I'd like to publish it," said his interrogator. "What do you want for it?"

On the spur of the moment Leo named some impossible price—I think, "Twenty pounds and a royalty."

"Hum! A lot of money!" commented the other. "Will you give me till to-morrow night to give you a decided answer? I'll meet you here, at the same time."

Leo agreed to this, and the next night Leo Dryden, George le Brunn, and "yours truly" were all waiting at the Middlesex bar for the quiet, rather shy young man, but—he never turned up!

If he had, he might have published "India's Reply," instead of Francis & Day.

He and I have often laughed over the incident since then.

A Light of Other Days.

Speaking of Leo Dryden, I cannot for the life of me understand why managers allow inferior talent often to inflict itself on a long-suffering public, while such splendid all-round performers as Leo Dryden are frequently without a "shop."

Only a few weeks ago, at a social gathering, at the Playgoers' Club, Leo sang several of his old successes, to the great delight of all present, and that most genial of playgoers, Harry Hart, assured me that never had he heard him in finer form or grander voice.

Why such an artist, in the maturity of his powers as an entertainer, a good comedian, as well as a fine vocalist and actor, should be overlooked by booking managers passes my comprehension.

It were idle to say that his songs are old-fashioned or out of date, for Dryden could adapt himself to any style of song most in demand at the moment, and his unique and rich experience of stage and public requirements would do the rest.

Whilst wonderful Jimmy Fawn can still send audiences into convulsions of mirth with his impersonation of the good-humoured inebriate, singing of the "Josser's Cricket Club," Leo Dryden could still draw tears and applause with such masterpieces as "The Miner's Dream of Home," a song that will live as long as the language exists.

When "R. G." Came to Town.

A prince of good fellows was R. G. Knowles; in fact, he was almost as universally beloved by his English brother-performers as Eugene Stratton was.

If I remember rightly, he made his British *début* at the old Trocadero Music Hall, when Hugh J. Didcott, the agent, was running it.

He was emphatically *not* a success, at first; in fact, the "boos" were such a near thing, on the opening night, that I was almost tempted to term it Knowles' "de-boo!"

Do you think "R. G." was discouraged?

Not on your life!

Night after night, he kept hammering away at his obdurate audiences, with first one line of song, talk and business, and then another, until at last he hit on the right material to "tickle" them, and then—gee whiz!—from an absolute failure, he soared to heights seldom attained in this country by an American performer, coming here unboomed and unheralded.

Then he advertised in all the professional papers: "You wouldn't have me at first, but you see you like me now," or words to that effect.

Knowles was a great fellow to write for—he saw all your subtle points at a glance, which was not to be wondered at, for he was a highly-educated "citizen of the world."

I wrote him several songs, but only one that was really big, "All the Girls are Loverly-overly," to which Tommy Thurban wrote the "dots," which the genial "R. G." sang long enough for us all to realise some very respectable royalties from the sheet-music sales.

"R. G." and the Lion.

Knowles loved telling us tales of his adventures in foreign lands, and I remember how he thrilled me once with a description of an experience he had in South Africa, whilst cycling along a road, with high banks of primeval forest on either side.

He was leisurely "biking" along this road, in the direction of the town where he was staying—I forget which town it was—when, happening to glance up at the bank on his right, he saw a prowling lion!

Just as he saw the loan the lion saw *him!*

My hair nearly stood on end as "R. G." impressively related how he "scorched" from that lion, and that lion "scorched" after "R. G."

Every moment the hapless adventurer was expecting the monarch of the wild to spring upon and devour him; and, listening to the animal's infuriated roars, he was just on the point of abandoning hope when several gun-shots rang like music in his ears.

Some hunters had turned up in the nick of time, and seeing his plight, had promptly dispatched his enemy with a few timely and well-aimed bullets.

Knowles said, in conclusion, with a humorous twinkle in his eye: "I thought of Marie Lloyd's song, 'Kiss My Bicycle,' and felt inclined to kiss mine, for if it hadn't been a faithful friend that scorned to burst a tyre, there'd have been no R. G. Knowles to worry the British public any more!"

(To be continued.)

VAUDEVILLE GOLFING SOCIETY.

Mr. Billy Merson is a man of his word. When he played Harry Ristori for the final of the Charles Austin Cup he said that if he won it he would give Harry a replica. He has carried out his promise, and Ristori is now the proud possessor of a little replica, which he will cherish for many a long day.

Monthly Bogey.

A number of the members of the V.G.S. being out of town, the monthly Bogey competition at Sudbury last Friday did not attract such a large attendance as usual. At the finish it came to a dead heat between Mr. Will Fyffe and Mr. Horace Sheldon. On the play-off Mr. Will Fyffe won.

The Barclay Cup.

The competition for the George Barclay Cup takes place to-day (Thursday) at Sudbury. It will be decided by medal play, and everybody is eligible, on tour or in Town. Provincial members to play in accordance with the special rule.

Ten per Cent.

This Cup, by the way, is called the Ten per Cent. Cup, all competitors who have won prizes (not including spoons) being required to take 10 per cent. off their handicaps. The secretary informs us that as a result the following will play off handicaps as follows: Dave Carter, — 8; Bert Weston, — 8; Horace Sheldon, — 10; Billy Merson, — 11; Bobby Hind, — 11; Tucker, — 12; Arthur Hanlon, — 16; and Wilbur Lenton, — 16. This is the last trophy this year.

Future Events.

It seems probable that there will be a lull in the V.G.S. special meetings for a month or two now. The Medal and Bogey Competitions will continue as usual, but matches for special trophies, cups, &c., will be suspended until better playing conditions prevail. As soon, however, as the weather improves there is a whole host of fixtures beginning with the Charles Austin Cup.

The Sudbury Bowl.

Another interesting event will be prompted by the kindness of a committee member of the Sudbury Golf Club named Mr. Haynes. This gentleman is going to put up a bowl to be known as the Vaudeville Golfing Society's Sudbury Bowl. This is a challenge bowl, and must be won three times for possession. A replica will be given to the winner each year.

TERRIERS AT DINNER.

The Elvin Testimonial.

Conviviality might well be the watchword of the Beneficent Order of Terriers, who on Sunday invited the ladies to their festive board at the Grafton Hotel, Tottenham Court-road, and a jolly evening was spent. Mr. Albert Voyce presided, and brought with him a party consisting of Mrs. Voyce, Mr. and Mrs. Myer Goodman, Mr. and Mrs. Willie Rolls, Mr. and Mrs. Ted Hanley, Mr. and Mrs. Wm. Bevan, Miss B. Warner, Mr. and Mrs. Monte Bayly, Mr. W. Clark, Terrier Atlas and family, Mr. and Mrs. Oscar Osborn and party, Mrs. Chas. Coborn, Mr. and Mrs. Curtis, Mr. and Mrs. Welsh and party, Terriers W. Norman, Billy Hale, Henry Bekker, E. Gray, Jack Cottrell, Ken Barton, C. D. Stuart, Howard Ward, Mr. F. Hawkins, Sydney Lee, Mr. and Mrs. Chas. Elstree, and Mr. and Mrs. E. D'Almaine.

Toasts were freely exchanged during dinner between the chairman and the guests. In response to the toast of the Ladies' Guild, Miss Lottie Albert said she thought of starting a benevolent order of pussycats, in amalgamation with the Terriers. She said she was glad to see the Order had survived the storm and stress of recent years, and hoped that it would continue to flourish.

In the course of the evening Mr. Voyce referred to the testimonial to Mr. Joe Elvin now being organised. It was not generally known, he said, that Mr. Elvin was primarily responsible for the establishment of the Terriers. About the year 1890 he ran a pony called the Water Rat, and in celebration of the money won by the pony he instituted a society named after it. The society was limited to 20, and when Mr. Joe Lawrence and Walter Munroe wanted to join, Mr. Elvin had to tell them they were too late. Messrs. Lawrence and Munroe therefore crossed the bridge and started another society—the Terriers, which a few years ago was converted into the Beneficent Order of Terriers, so that Mr. Elvin, as he said, was primarily responsible for the existence of the Terriers. His (the Chairman's) old friends, Joe O'Gorman and Fred Russell, and himself, had conceived the idea of paying a tribute to Joe Elvin, who this year reached the fiftieth anniversary of his professional life, and who had given to the music hall charities more than any other living person working as a performer. During the music hall strike he had put down more than one £100, and had given similar sums to the Benevolent Fund. At the time when they wanted to work the Benevolent Institution, he stated that he would donate the sum of £500 towards the purchase of land for the Institution. When it was found that it would be better to acquire a building already up in Staines-road, Twickenham, although Joe had promised money for land, he did not go back on his word, but walked into Mr. Stuart's office and paid the £500 himself. Joe was not now so well as he was, and he hoped in the projected testimonial the generosity of the man would be advertised and advocated and be recognised by the whole profession. (Hear, hear.) Sir Oswald Stoll had very kindly agreed to become a member of the Committee, and had also donated £100 towards the fund. (Cheers.)

A highly enjoyable concert, conducted by Terrier Howard Ward, was contributed to by Terrier Billy Hale, Terrier Walter Norman, Miss Nora Atlas, Terrier Wheeler, Terrier Howard Ward, Terrier Henri Bekker (with some smart conjuring), Little Vi Charlton, Chas. Elstree, Ernest Dalmaine and Joe Archer.

"THE SEANCE."

At the Kennington Theatre.

Sketch, in One Act, by Valerie Pirie. Produced at the Kennington Theatre on Monday night.

The scene of this amusing little sketch is laid in the bedroom of the late Mr. Price, whose two sons, Tom and Sam, have hired a clairvoyant and her medium to obtain from the spirit of the departed the whereabouts of his last will and testament. The medium is placed in a trance, and the spirit of the deceased having been summoned to appear, results in much vituperative language from a recess adjacent to the late Mr. Price's chair. Terrified, Sam confesses that he destroyed the will, whilst Tom admits that he forged the document. The landlady appears, and the discovery is made that the language comes from a parrot whose cage is in the recess.

The characters of the unscrupulous clairvoyant and her unwilling accomplice are admirably interpreted by Margaret Yarde and Joan Mason. Miss Maud Buchanan is very good as the landlady, and Guy Ellerton and Clifford Phelps are well cast as Tom and Sam respectively.

W. H. Deacon, the manager at the Theatre Royal, Loughborough, has been doing excellent work for charity in this district, and on Sunday evening appeared at Shepshed at a sacred concert, giving much-appreciated selections with Miss Doris Marr.

On Sunday, at the Avenue Theatre, Sunderland, the second of a series of concerts was given with a view to raising funds to provide as many old-age pensioners of the town as possible with suitable Christmas gifts. The idea was conceived last year by Councillor A. Jeffries, who was then the manager of the theatre, and was successfully carried out. This year it promises to be equally successful under the direction of the present manager, Mr. J. Mills.

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NEXT WEEK'S CALLS.

MONDAY, DECEMBER 4, 1922.

The Editor relies upon the good faith of managers and others, and cannot accept responsibility with regard to any inaccuracies or changes which may be made in the calls.

BILL MATTER FOR DECEMBER 25 NOW DUE.

ALBANY WARD THEATRES, LTD. (Note.—Rehearsal at all theatres at 1 p.m.)

PROME PALACE.—"Odds and Ends" Concert Party.

GUERNSEY ST. JULIANS.—Norris Repertoire Company.

JERSEY ALHAMBRA. — Earle and Richardson.

JERSEY OPERA HOUSE.—Apollo Productions present "Thank You, Phillips."

SALISBURY PALACE.—Oswald Cray presents "The Plaything of an Hour."

STROUD PALACE. — Bros. Fredricks, The Huntings.

WEYMOUTH JUBILEE HALL.—Dr. Walford Bodie and variety programme as booked.

YEOVIL PALACE.—Haydee's Marionettes, Bourquin.

BOSTOCK TOUR.

BLANTYRE Picture HOUSE (rehearsal, 5.30).—The Rovas.

HAMILTON HIPPODROME (rehearsal, 1).—Fyfe and Fyfe present the Rothesay Entertainers.

IPSWICH HIPPODROME (rehearsal, 11.30).—South African Productions present "O, Lady, O!"

NORWICH HIPPODROME (rehearsal, 2).—Albert Vivian Peake, Frank Powell, Arthur Lewis, Romano Bros., D'Orlean, Clement May, Kilroy and Childers.

NORWICH THEATRE ROYAL.—"The Eleventh Commandment."

PAISLEY RINK PALACE (rehearsal, 12).—Violet Nava and Co., Pat Clarke.

PAISLEY THEATRE (rehearsal, 12).—Paisley Musical and Operatic Society present "Utopia, Ltd."

LONDON SYNDICATE HALLS.
(See page 31.)

LONDON THEATRES OF VARIETIES.
(See page 19.)

MACNAGHTEN CIRCUIT.

Rehearsals at all halls at 12.

BLACKBURN. — Bros. Hannaway's "Oh! I."

BRADFORD.—Alfred C. Brocklebank's "Behind the Scenes."

BURNLEY.—"How Do You Do?"

CARLISLE.—Adams Duo, Nat D. Ayer, Tom Finglass, Sinclaris and Dalva, R. E. Livesey, "Money for Nowt," Leo Bliss, Dorothy B. Lloyd.

HALIFAX.—Ernest Dottridge's "Sammy in Society."

HUDDERSFIELD.—Ventom Swift's "All Aboard."

LEICESTER.—Company as booked.

SOUTHAMPTON.—Four Lafittes, Bert Coote & Co., W. V. Robinson, Anderson and Nash, Nelson Jackson, and company as booked.

WARRINGTON. — The Morandinis, Nicol and Martyn, Florence Yaymen, Evison and Hestor, Clarence Bleasdale, James Edison, and company as booked.

MOSS' EMPIRES, LTD.

BIRMINGHAM EMPIRE (rehearsal, 12.30).—May Moore Duprez, Kenneth Kent, Chris. Richards, Arthur Prince, Baino Bennett, Edward Victor, Barker and [illegible]ling.

BIRMINGHAM GRAND (rehearsal, 1).—Harry Day presents "Crystals." Cast includes Kitty Colyer, Jimmie Leslie, &c.

BRADFORD ALHAMBRA (rehearsal, 2.15).—Foster Productions present "All in One." Cast includes Lohse and Sterling, Vanwy Chard, Frank E. Franks, James Stewart, Duncan and Godfrey.

CARDIFF EMPIRE (rehearsal, 1).—Harry Day presents "Radios." Cast includes George Clarke, Kitty Emson.

EDINBURGH EMPIRE (rehearsal, 12).—Messrs. Foster Productions present "The Fun of the Fayre." Cast includes Harry Angers, Maudie Dunham, &c.

FINSBURY PARK EMPIRE (rehearsal, 1).—The Eltzoff Troupe, Nona Dixie, Malcolm Neil, Billy Danvers, Jen Latona, Herbert Clifton, Kafka and Stanley.

GATESHEAD EMPIRE (rehearsal, 1).—"O.K."

GLASGOW ALHAMBRA (rehearsal, 11).—Alan Brooks and Co., Kitty Donor and Co., Osborne and Perryer, Valezzi, Bryn Gwyn.

GLASGOW COLISEUM (rehearsal, 11).—J. Cummings presents "See You Later."

GLASGOW EMPIRE (rehearsal, 11).—Nolan and Holt, Lillian Barnes, Togan and Geneva, J. W. Rickaby, The Chelsea Pensioners, The Flying Potters, Gilday and Fox.

HANLEY GRAND THEATRE (rehearsal, 1.30).—Messrs. Hayman and York present Scott and Whaley in "Come on Steve."

HULL PALACE (rehearsal, 1).—J. H. Scotland, Pat and Joan, Chick Farr, Winston's Water Lions and Diving Nymphs, The Belles, Rene Ralph, Donald and Carson.

LEEDS EMPIRE (rehearsal, 1).—Wilson Hallett, The Three Nitos, Three Equals, Hedges Bros. and Jacobson, Milton Hayes, Olga Morselli, Frank O'Dell.

LIVERPOOL EMPIRE (rehearsal, 1).—Barrett and Knowles, Dorothy Ward, Shaun Glenville, Frederick Sylvester and Co., Lauri Howard, Four Mackwells, Spencer Ward and Gertrude Long.

LIVERPOOL OLYMPIA (rehearsal, 1).—Julius Darewski presents "Listening-In." Cast includes Herman Darewski, M'Lita Dolores, Will Hay.

LONDON HIPPODROME (rehearsal, 11).—Moss' Empires, Ltd., present the Wylie-Tate production, "Round in Fifty."

MANCHESTER PALACE THEATRE (rehearsal, 11).—Boy Rogers, Effie Mann, Pierce and Roslyn Dixon Grey, Bert Errol, Kirkby and Dawson, Kiddy Kennedy.

NEWCASTLE EMPIRE (rehearsal, 1).—Dan Whitley, The Westwoods, "King Solomon, Jun." Cast includes Fred Duprez, Hart and O'Brian, Herbert Lee, Dorothy Darlington.

NEW CROSS EMPIRE (rehearsal, 1).—Gloriana, Clark and Jansen, Harry and Burton Lester's Ten Cowboy Syncopators, Sam Mayo, Zetta Mor, Arthur Ferriss, International Racing Girls.

NEWPORT EMPIRE (rehearsal, 1).—Renee and Godfrey, The Raythers, Fyne and Hurley, Nina Hall, The Two Rascals, Dippy Diers and Flo Bennett, George Wilbey.

NOTTINGHAM EMPIRE (rehearsal, 1).—Terriss and Tate, Sillar Bros., Nick Morton, Albert Whelan, Florence Smithson, George Jackley, Vic Sisters.

PRESTON EMPIRE (rehearsal, 11).—Bransby Williams and full London company in "David Copperfield."

SALFORD PALACE THEATRE (rehearsal, 1).—"Hello Sweetie!"

SHEFFIELD EMPIRE (rehearsal, 1).—Van Dock, Mooney and Holbein, Alfredo, Grock and Patner, O'Gorman Bros., Hal Wright, Miss Fillis.

SOUTHSEA KING'S THEATRE (rehearsal, 1.30).—"The Night Cap."

SOUTH SHIELDS EMPIRE (rehearsal, 1).—The Shaftesbury Co., Ltd., present "The Royale Circus."

STRATFORD EMPIRE (rehearsal, 1).—Zenita, Tom E. Hughes, Susie Marney, Coram, Robb Wilton, King and Benson, Eddie Gray.

SUNDERLAND EMPIRE THEATRE (rehearsal, 1).—Magini, G. S. Melvin, Cornalla and Eddie, Wal Langtry, &c.

SWANSEA EMPIRE (rehearsal, 2).—Harold Walden, Billy Bristowe, Martyn and Florence, Jack Pleasants, Cruikshank, The Anserouls, Royal Bartle Quartette.

VICTORIA PALACE (rehearsal, 11.30).—Arnaut Brothers, Herschel Henlere, Stanley Logan and Co., Scott Gibson, Ejoysie Camp Co., Hilda Denton, Sisters Natley.

WEST HARTLEPOOL EMPIRE (rehearsal, 12).—The Hartlepools Amateur Operatic and Musical Society.

STOLL TOUR.
(See page 31.)

VARIETY THEATRES CONTROLLING CO., LTD.

Calls for week commencing Monday, Dec. 4, 1922.

BOSCOMBE HIPPODROME (rehearsal, 1.30).—"Pure and Simple."

BRIGHTON HIPPODROME (rehearsal, 12).—"Smoke Rings."

LEEDS HIPPODROME (rehearsal, 12).—Carlieri Bros., Frank Elliston and Co., Selbit's Illusion "Elastic Lady," John Alex Bros., Tom Stuart, Dolly Victoria, Jack Rose, Victoria Carmen.

LIVERPOOL HIPPODROME (rehearsal, 12).—Westminster Singers, Hanlon Bros., Naughton and Gold, Halma, George and Butcher, Niblo and Doris, Marie Dainton.

NEWCASTLE HIPPODROME (rehearsal, 12).—Harry Bedford, Whit Cunliffe, Uniques, Gaston Palmer, St. Hilda's Colliery Band, Elsie Gregory, Daisy Dormer.

PARIS ALHAMBRA THEATRE.—Period commencing Dec. 1, 1922.—Five Carras, Lordain, Two Cozaroffs, Anna and Louis, Ristori and Partner, Four Hartinis, Derra de Moroda, Jean Flor, Frank and Somers, Riogoku Family, Jerry and Co., Hans Beetz and Partner, Fanny Romano, Theatre de la Foire de Moscow.

PORTSMOUTH HIPPODOME (rehearsal, 12).—"Splinters of 1922."

SHEFFIELD HIPPODROME (rehearsal, 12).—"Blue Birds."

SOUTHAMPTON HIPPODROME (rehearsal, 12.30).—"Sunshine and Laughter."

SOUTHEND HIPPODROME (rehearsal, 12).—"Kick Off."

WOLVERHAMPTON HIPPODROME (rehearsal, 12).—Alf Thomas, Fred Cooper, Damsell and Boy, Charteris and Dickson, Dainty Doris, Campbell and Scott, Candy Girls, Mayne and Sheridan.

MISCELLANEOUS.

ALDERSHOT HIPPODROME (rehearsal, 1).—"Pimple" presents "Punch" revue.

ALDERSHOT, ALFRED BERT'S MILITARY HALLS (rehearsal, 12, at Stanhope Theatre).—Minnie and Leslie, The Desmonds, Elsie and Partner, Gracie Lawn, Stanley Keppe, Lillian Rega, "Cellini," Nance Coley, Reg Graham, and pictures.

ASTON HIPPODROME (rehearsal, 12).—Ernie Garner, Stylo and Assistant, Little Vera Kitchen.

AYR PAVILION (rehearsal, 1).—Carl Hertz, Verme, Three Scotch Worthies, Miller and Phlora, Scott Lyon.

BATH PALACE THEATRE (rehearsal, 1).—"High Heels and Stockings."

COVENTRY HIPPODROME (rehearsal, 1).—The Great Nesbit, Li Chong, Daimler and Eadie, Haley's Revuette, Foster Kershaw, Andy and Irving.

EDINBURGH THEATRE ROYAL (rehearsal, 12).—"Frivolities" revue.

EDMONTON EMPIRE (rehearsal, 12).—Joe Morrison presents "Zig-Zag."

EXETER HIPPODROME.—Bruce Green, Doyle Crossley and Marjorie Vernon, Carr and Hamil, Graham Bros, Zona and Moroy, The Eddy Duo.

GLASGOW PAVILION.—Seymour Hicks and Co. in "Waiting for a Lady," Arturo Bernardi, Doust and Le Roy, Veda Le Court, and company as booked.

ILFORD EMPIRE KINEMA (rehearsal, 12.30).—Billy Court, Sisters Twynham, Terry Hearn, Nancy Lee, and pictures.

KEIGHLEY HIPPODROME (rehearsal, 12).—"Jack" and Jane Ayr, Ivy Grant, Spalding and Vanguard, Jack Shields, Howe and Hogarth, Wilkie and Victoria, Billy Riley.

KINGSTON EMPIRE (rehearsal, 12.45).—Mr. Frank Morrison presents "French Leave."

NORTHAMPTON NEW THEATRE (rehearsal, 12).—"Heads or Tails" revue.

PENGE EMPIRE (rehearsal, 12).—"Bunkered."

POPLAR QUEEN'S (rehearsal for band, 4).—L. B. Productions present "Search Me"; Pathé.

READING PALACE THEATRE.—"My Pretty Maid."

SHOREDITCH, LONDON.—"Loch and Lomond," Harry Gunn and Co., George Bolten, Musical Burglars, Fred Brand, Weyren and Co., Harry Leolin, Zelie and Marcel Germaine, R. W. Willey, Fratelli Apollo.

WALHAM GREEN GRANVILLE (rehearsal, 12).—Denis Towns, Haig and Escoe, Shaila O'Shea and Co., Pan and Girls, Billy Camp, Scala and Lillian, Lynn and Lynda, and company as booked.

WIGAN HIPPODROME (rehearsal, 11.15).—Willie Lancet and Co., Charlbert Brothers, The Two Rees, Stanford and Allen, the Musical Jays, Alf. Sims, and Fred Hutchings.

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WALTHAMSTOW PALACE.

The Walthamstow Palace bill this week contains more than one name that could claim to be a "topper," but the most satisfactory element in the entertainment as a whole is the general excellence. Du Calion, for instance, continues to climb his own particular "ladder" of fame, maintaining an excellent "balance" of perfection and delighting all with his humorous remarks, advisory and otherwise. Audiences are advised not to take Du Calion seriously. They take him any way, so long as they have him.

Dusty Rhodes has never been "not so dusty" as to fail to be fully appreciated, and his original singing and natural comedy are generally just a little better each time. Dusty Rhodes is known to have a "rag" time all his own. Fred Maitland presents a nautical novelty, under the title of "Erbert." This worthy is referred to as "the last of the boatmen"; but, in any case, assisted by Rene Wingrove, he shows no signs of lack of fun and the wittiest of allusions.

Andy McPherson is a real Scot, and proves that a Scotsman can not only see a joke, but provide many. The public keenly appreciates this class of dry humour; in fact, it seems to whet the appetite for more. The Charlbert Brothers, the Whirligig Boys, wake things up considerably; Tom Arnold presents a cycle of songs, "Memories of Scotland"; and Flora Alberta is well received in twists and twirls.

The general arrangements of this house are ably conducted by Mr. George B. Sinclair.

"More Sunbeams," published by Stanley Paul & Co., consists of "jokes, stories and anecdotes for all occasions." The diner-out who wants to shine as a raconteur should provide himself with a copy of this little book, and he will find quite an abundance of funny stories to select from.

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NOTES AND NEWS OF TOURING PLAYS.

ABERDEEN.

H. M. THEATRE. — P., The Robert Arthur Theatres Co.; A. M., Mr. H. Adair Nelson.—"A Royal Divorce," with Miss Edith Cole as the Empress Josephine.

TIVOLI.—P., Tivoli (Aberdeen), Ltd.; A. M., Mr. Henry Godwin.—Anglo-Scottish Revue Company present "What a Night."

PALACE.—P., Tivoli (Aberdeen), Ltd.; A. M., Mr. Alex. Lamont.—P. J. Gillen and Co. in "The New Boy"; Hart and Stewart, vocalists.

ACCRINGTON.

PRINCES THEATRE.—R. M., Mr. Fred W. Green.—Pauline Frederick in "The Sting of the Lash," and "Fine Feathers," are the attractions here.

NEW HIPPODROME. — R. M., Mr. Donald O. Clark; Mus. D., Mr. Fred H. Jackson.—The leading feature at this popular house is undoubtedly the appearance of Edna Maude in "The Spirit of Dance."; Haley's Prize Juveniles, in a carnival scena also create a decided impression; Charlbert Bros. appear in a speciality act; and George Murphy, in "Fun on a Billiard Table," is deserving of special mention.

ASHTON-UNDER-LYNE.

THEATRE ROYAL.—P. & M., Mr. Chas. Revill; A. M., Mr. Cyril Revill; B. M., Mr. Chas. Revill, junr.—Mr. Matheson Lang's company is here for the week, with E. Temple Thurston's drama, "The Wandering Jew." Mr. Murray Carrington appearing as the Jew.

EMPIRE HIPPODROME.—P., Messrs. W. H. Broadhead; G. M., Mr. H. Winstanley; A. M., Mr. Jno. Boyle; Asst. M., Mr. Jesse Burslem.—Messrs. Wallace and Byron's company in a Lancashire comedy-drama, "Simple Simon's Baby," is here.

BATH.

THEATRE ROYAL. — L. & M., Mr. Arthur Carlton, J.P.; R. M., Mr. Shelford Walsh; Mus. D., Mr. C. W. Hodges.—Arthur Gibbons and Martin Henry's company are paying a first visit to Bath, presenting five little plays of the Grand Guignol series. The artists engaged include Alfred Kennedy, Molly Veness, Farmer Skein, Billy Joyce, John Harlow, George Percy, Renee Reubens, Constance Medwyn, and Charles Laurie.

PALACE.—D., Mr. W. S. Pearce.—Revue follows revue weekly here, evidently to the satisfaction of Mr. Pearce's audiences. The latest to be staged is Chester and Perry's production, "Happy-Go-Lucky," in which the "big letter" three are May Erne, Erne Chester, and George Perry.

ASSEMBLY ROOMS.—G. M., Mr. George Morley.—The Mohawk Minstrels are here on a short visit.

PUMP ROOM.—D., Mr. John Hatton.—In addition to the daily orchestral concerts so admirably carried through under the direction of Mr. Jan. Hurst, a special recital is promised on Tuesday by Mrs. Rose K. Farebrother, the Wagnerian pianist; and on Friday Madame Hilda Blake, the brilliant Bath soprano; Mr. Roger Quilter, the composer-pianist; and Miss Louise Regnis, the gifted elocutionist, are announced to give two recitals in aid of a local charity.

BELFAST.

GRAND OPERA HOUSE. — M. D., Mr. Fred W. Warden; R. M., Mr. James M McCann; Mus. D., Mr. S. P. Swanton.—We are favoured with a return visit from the Royal Carl Rosa Opera Company. On Monday "Carmen" was the attraction, with Miss Constance Willis in the title-rôle. The musical conductors for the company are Messrs. Cuthbert Hawley and John Cope.

ROYAL HIPPODROME. — G. M., Mr. George Dobler; Mus. D., Mr. W. L. Richards.—Messrs. John B. Taylor and T. Elder Hearn present here this week a fascinating burlesque entitled "Wild Oats." The clever company includes Mr. Tommy Mostol (an exceedingly funny and versatile comedian) and Miss Ray Zack (a charming and accomplished comedienne).

COLISEUM THEATRE.—G. M., Mr. W. Gibson Bradley.—Appearing here are The Ingemanns, Danish clowns, in their acrobatic performance.

BILSTON.

ROYAL AND HIPPODROME. — P., Mr. Edwin C. Jazon; R. M., Mr. Arthur Holland.—"W. B. W." Productions present their comedy revue entitled "Talk to Yourself."

BIRKENHEAD.

ARGYLE THEATRE.—Sole P. & M., Mr. D. J. Clarke; A. M., Mr. H. O'Neill; Mus. D., Mr. J. Whitelock.—Hedges Brothers and Jacobson, in their amusing rag-time entertainment, are on a welcome return visit. Much merriment is caused by the Terry Twins, who give a thoroughly enjoyable turn; the Three Sisters Fordyce are a decided acquisition in a smart Scotch speciality act; and Rolls and Falls, Ivy Grant, a charming comedienne, Christopher and Columbus, Frankie Pyne, and Brown's Royal Bioscope complete.

HIPPODROME.—Sole P. & M., Mr. D. J. Clarke; A. M., Mr. Chas. Eastwood; Mus. D., Mr. J. Whitelock.—A return engagement by Mr. Bransby Williams and his well-known dramatic company in Dickensian plays is meeting with its customary success. On Monday and following evening "David Copperfield" was produced, with Mr. Williams as Micawber and Peggotty, and during the week "Oliver Twist" is also to be staged, with Mr. Williams in the very diverse rôles of Gagin and Mr. Grimwig. The engagement is a highly popular one.

BIRMINGHAM.

THEATRE ROYAL.—L., Theatre Royal (Birmingham), Ltd.; M. D., Mr. Philip Rodway; Bus. M. and Mus. D., Mr. H. Rushworth.—The Royal Carl Rosa Opera Co. is including "Carmen" and "Samson and Delilah" in its programme this week besides the customary Italian and Wagner operas. Miss Doris Woodall sang and acted with fine effect in the title-rôle, and Mr. John Perry made an excellent Don Jose, singing with distinction. The Escamillo of Mr. Appleton Moore was also a sound and attractively rendered part; while Miss Maude Neilson as Micaela made a pleasing impression. Both Mr. Bernard Ross (Zuniga) and Mr. Fredk. Clendon (Dancaiso) were adequate, and Miss Eva Colton as Frasquita also deserve mention in a performance in which the chorus was noteworthy for its zest. Mr. Paul Kocks conducted admirably.

PRINCE OF WALES.—P., Prince of Wales Theatre (Birmingham), Ltd.; M. D., Mr. Philip Rodway; A. M., Mr. G. D. Bradbury; Bus. M. and Mus. D., Mr. H. Rushworth—Miss Gladys Cooper's London success, "The Naughty Wife," by Mr. Fred Jackon, amused the audience here in no mean degree. The comedy was extremely well acted. Miss Honor Byrne in the name-part of Eloise Farrington was a piquant and delightful figure. Perfectly unsophisticated and naive, her acting formed a fitting counterpart to that of Mr. Vernon Sylvaine as the injured husband, who, while ostensibly assisting in her elopement, plans so deftly and cleverly to recapture her affection. He gave a capital and satisfying study, and was well backed up by Mr. G. Stuart West as the lover who found himself so constantly foiled. Miss Bertha Northam was a determined and confident widow, who, turned over by Darrell McKnight, the eloper, joined Hilary Farrington in the engaging scene which leads to his discomfiture. A full house assembled, the Birmingham Jewish United Benevolent Board taking its annual benefit at this performance.

ALEXANDRA.—P. and L., Mr. Leon Salberg; A. M., Mr. W. T. Guest; Mus. D., Mr. David Cochrane—A novel and original burlesque, entitled "Hullo, Sweetie!" is presented by Ted Lewis, otherwise known as Kid Lewis, the well-known boxer. As he himself appears on the stage in a scene congenial to his particular aptitude, aided by Mr. Fred Anderson in the comic rôle of Battling Whiskey, a large audience greeted him. Chief honours as a comedian rested, of course, with Fred Anderson, whose personality exploited the book to the full. Supporting him were Messrs. Stephen Adeson, Pat Lynch, Billy Martinetta, Montague Golding, Jack Wright, and the Misses Irene Engleheart, Mamie Worth, and Molly Malone. The Twelve Hello Sweetie Girls made some pleasing ensembles; Mr. Golding sang most agreeably and was a first-rate Knut; Miss Engleheart was a bright and natural figure who sang without affectation; and Miss Worth showed considerable versatility in comedy and song.

BORDESLEY PALACE.—P., Moss' Empires, Ltd.; L., Mr. and Mrs. F. G. Kimberley; A. M., Mr. John Croudace; Mus. D., Mr. George Ridding.—The musical farce, "Miss Lancashire, Limited," is presented by Mr. Graham-Roberts' management, with Mr. A. C. Beattle. Miss Florence White plays the part of Our Mary Ellen quite successfully, and, being supported by a good company, unlimited laughter is the result.

GRAND.—P., Moss' Empires, Ltd.; M., Mr. F. A. Jolly; A. M., Mr. Marsland Green; Mus. D., Mr. Gilbert Smith.—The chocolate-coloured coon, G. H. Elliott, includes "California" and "My Mississippi Honeymoon" among his quaint and lively collection of songs, and "takes" as well as ever. Chick Farr, in his amiable confessions, warrants the applause which greets hi mand Kiddy Kennedy, of pantomime popularity, sang girlish ditties agreeably. Donald and Carson introduce an over-the-border element of humour; and that other pair, Duncan and Godfrey, appear in their amusing act, "Jenny Jones of Camberwell." In addition there was Adam Tomlinson in comedy and Menis Brothers, who as musical clowns made their first appearance in this country, and certainly displayed an original variety of fun.

EMPIRE.—P., Moss' Empires, Ltd.; R. M., Mr. Henry Raymond; A. M., Mr. Batchelor; Mus. D., Mr. J. Clegg.—Percy Honri, thanks to his remarkably clever manipulation of the concertina, allied with musical talent and a sense of gaiety, was rapturously received. A special feature was the dancing of the Eltzoff Russian Troupe, which was watched with keen interest and rightly appreciated. Emilie Hayes provided a serious vocal contribution, and sang with capital effect. The entertainment furnished by Eddie Morris and Billy Kuming was quite novel and well done; Susie Marney as a chorus comedienne; and the Westwoods with their cycle and jugglery display, together with Amac and Mlle. Velma in a card illusion act, completed the programme.

BLACKBURN

THEATRE ROYAL. — P., Northern Theatres, Ltd.; R. M., Mr. Stanley Hope; Mus. D., Mr. Fred Taylor.—Leon M. Lion, in conjunction with Tom Walls and Leslie Henson, presents the sparkling comedy, "Brown Sugar." Miss Eileen Beldon makes a big hit as Stella.

PRINCES THEATRE. — P., Exors. of Mr. E. H. Page; R. M., Mr. A. Hargreaves; Mus. D., Mr. Harry Archibald.—For the first three days Lew Lake has presented Miss Dorothy Mullord and company in "A Mother Should Tell." To-day (Thursday) and Friday the attraction is "Traffic in Souls," a sensational play dealing with the drug traffic; whilst on Saturday "A Mother Should Tell" is to be repeated.

PALACE THEATRE.—P., The Macnaghten Vaudeville Circuit; R. M., Mr. Arthur Burton; Mus. D., Mr. Edward Bartle.—Capital varieties are provided by Clarkson Rose, comedian; Archie Hill, tenor; Florence Yaymen, in character impressions; Jack Stocks, comedian; R. E. Livesay, ventriloquist; Jack Rea and Betty Noble; and the famous Flying Banvards.

BLACKPOOL.

OPERA HOUSE.—R. M., Mr. Jno. R. Huddlestone; A. M., Mr. W. T. Russell; Mus. D., Mr. J. H. Greenhalgh.—"Up in Mabel's Room" is being presented by Betty Fairfax and her company, including Keith Kenneth.

GRAND THEATRE.—R. M., Mr. George Harrop; A. M., Mr. T. Hopcutt; Mus. D., Mr. T. Southworth.—Messrs. Charles Seymour and J. G. Campling's company is reviving that old favourite, "The Broken Melody," with Senor Maresco Marisini as Paul Borinski, the rôle Auguste Van Biene made famous.

PALACE.—R. M., Mr. George Harrop; A. M., Mr. Fred Waller; Mus. D., Mr. Frank Jepson.—George Mozart heads the stars on the variety programme, and he is assisted by Fred Mozart, Ambrose Rice, and Florrie Groves. The other turns include Charles Stevens, Rosie Gaston, Sisters Day Trio, Keegan and Willis, Edno Roscoe, Naughton and Gold, &c., &c.

BOLTON.

THEATRE ROYAL.—M. D., Mr. W. R. Bleakley; A. M., Mr. John Moncur.—Messrs. Murray King and Clark present "Romance."

HIPPODROME. — M. D., Mr. W. R. Bleakley; M., Mr. W. A. Collison.—Billy Bennett, The Pall Malls, J. J. Wild presents his Lancashire Players in "Money for Nowt," Sandy Rowan, Baker and Raymond, Desmo, Lowdini.

GRAND.—M. D., Mr. W. R. Bleakley; A. M., Mr. Alf. Booth.—George Sax presents "The Annual Album."

BOOTLE.

METROPOLE. — M. D., Mr. J. Leslie Greene.—J. H. Shaw and Co. present their company in "The Quaker Girl."

BOSCOMBE.

HIPPODROME.—P., South of England Hippodromes, Ltd.; M. D., Mr. Charles Gulliver; R. M., Mr. Chas. H. Johnston; Mus. D., Mr. G. H. Atkinson.—Fred Karno presents "Oh, Yes," with Jackson Owen as star comedian, and an excellent all-round company.

BOURNEMOUTH.

THEATRE ROYAL. — Sole P., Messrs. David Allen & Sons, Ltd.; Sole L., Mme. Gertrude Mouillot; R. M., Mr. E. H. Bertram; Mus. D., Mr. Tom Brown.—For the first half of the week, Julia Neilson and Fred Terry are appearing in "The Borderer." For the latter half of the week Frederick G. Lloyd is presenting the musical play, "Rose of Araby."

BRADFORD.

PRINCES.—M. D., Mr. Francis Laidler; M., Mr. Frank Yearsley.—Lionel Bute presents "The Sign on the Door."

ALHAMBRA.—M. D., Mr. Francis Laidler; M., Mr. Phillip H. Lennon.—Marceile and Partner, Robb Wilton, Florrie Forde, Daisy Dormer, Flying Patters, Lauri Howard, Boy Ronald.

PALACE.—M., Mr. Edward Charles.—Ray Bros. present "More Splashes."

BRIGHTON.

HIPPODROME.—M. D., Mr. Chas. Gulliver; G. M. & L., Mr. W. H. Boardman; A. M., Mr. A. Coote Suggit; Mus. D., Mr. E. Oram.—"The Garden of Allah."

THEATRE ROYAL.—M., Mr. H. Lawson Lambert; Mus. D., Mr. James Haworth.—Martin Harvey, in repertoire and full company.

GRAND THEATRE.—P., Mr. Andrew Melville; A. M., Mr. Alfred Nightingale; Mus. D., Mr. Stanley Vivian.—"Seven Nights in London."

WEST PIER THEATRE.—M., Mr. A. W. Scholey; Mus. D., Mr. Harry Crapps.—"A Butterfly on the Wheel."

SHAKESPEAREAN THEATRE.—The F. F. Wiley Repertory Co. in "Trilby."

BRISTOL.

PRINCE'S THEATRE.—M. D.s, Mrs. Jas. Macready Chute and Mr. John Hart; M., Mr. J. Ellis Miller; Mus. D., Mr. Geo. R. Chapman.—Attracting great interest here is Matheson Lang in his latest success, "Blood and Sand." In addition to Mr. Lang the company includes Miss Florence Saunders.

THEATRE ROYAL. — P., Bristol Theatre, Ltd.; R. M., Mr. Frank Reigo.—Very successful performances of a fine drama, "The Mormon's Wife," is presented here by the repertoire company, which is drawing good houses nightly.

HIPPODROME. — M. D., Sir Oswald Stoll; M., Mr. S. Fortescue-Harrison; A. M., Mr. J. W. Hort; Mus. D., Mr. Howard W. Galpin. — An exceptionally strong bill here is headed by Mr. Fred Kitchen and Miss Marie Blanche, in the sketch, "If the Cap Fits." Other turns are Malcolm Scott, "the woman who knows"; the Three Laurels; Ernie Roma; Milly and Gordon, in a new acrobatic and dancing act; Tom Payne and Vera Hilliard, in burlesque episodes; and the Dancing Demons.

EMPIRE.—P., Bristol Empire, Ltd.; M. D., Mr. Harry Day; M., Mr. Coram Smart.—A great draw here is the strong dramatic play, "The Knave of Diamonds." Stella Patrick Campbell plays Lady Carfax, and Malcolm Tearle the part of Nap Errol, with much success.

BURNLEY.

VICTORIA.—P., Victoria Opera House, Ltd.; M. D., Mr. W. A. Buckstone.—The Denville Stock Company present "The Prodigal Parson."

EMPIRE.—P., Victoria Opera House, Ltd.; M. D., Mr. W. A. Buckstone.—The Brothers Hannaway star in their farcical revue, "Oh! I."

PALACE.—P., Burnley Palace and Hippodrome, Ltd.; R. M., Mr. J. Howley.—Frank Lawson presents the musical revue, entitled "Mum's the Word."

BURSLEM.

HIPPODROME.—P., Mr. P. Collins; M., Mr. J. Johnson.—The F. A. Productions present the musical comedy, "Peggy."

BURTON-ON-TRENT.

ANGLESEY PALACE.—Sole L. & M., Mr H. Smith.—Mr. Chas. Harvard presents his costume concert party, Cracker Jacks.

OPERA HOUSE.—P., Exors. of H. G. Dudley Bennett (deceased); Licensee & Business Executrix, Mrs. H. G. Dudley Bennett; A. M., Mr. Ernest A. Rowe.—Mr. C. A. Stephenson presents the musical comedy, "A Spanish Romance."

BURY.

THEATRE ROYAL. — P., Northern Theatres Co., Ltd.; G. M., Mr. Otto C. Culling; R. M., Mr. Wm. Holland; Mus. D., Mr. H. Bridge.—The new comedy "New Wives for Old." presented twice nightly, with Mr. Bromley Challenor and Miss Enid Cooper included in the cast.

HIPPODROME.—P., Messrs. Broadhead; R. M., Mr. Furniss.—Mr. W. Ainsley presents the comedy revue "Eastern Love, including Mr. Sam Rayne, the merry Irishman, specialities by the Alpha Comedy Four, Miss Alice Maud, male impersonator, and Mr. Phil Adell, the versatile American.

BUXTON.

OPERA HOUSE.—P., The Buxton Gardens Co., Ltd.; Sec. and G. M., Mr. F. A. Hastings; Mus. D., Mr. G. F. Burgies.—"The Sign on the Door," preceded by a satire. "Beauty and the Beast."

HIPPODROME.—L., Buxton and High Peak Entertainments, Ltd.; R. M., Mr. Clifford Slater; Mus. D., Mr. Arthur Stewart.—Varieties, topicals, pictures, go-as-you-please competition Fridays.

CAMBRIDGE.

NEW THEATRE.—M. D., Mr. W. B. Redfern, J.P., D.L.; R. M., Mr. P. H. Adams; Mus. D., Mr. T. Gilby Briggs.—The George Edwardes' company and production in "Whirled Into Happiness."

CARLISLE.

HER MAJESTY'S.—L. & G. M., Mr. Ernest Stevens; M., Mrs. G. Hinton.—J. Bannister Howard presents his company in "The Edge o' Beyond."

PALACE.—M., Mr. J. D. Askew.—Mr. J. Cummings presents "See You Later."

CHATHAM.

EMPIRE.—P., Chatham Empire Theatre of Varieties, Ltd.; M., Mr. George Piercy.—An exceptionally talented company are appearing here this week in a new intrigue-ment, "Better and Better," including the popular London comedian, Frederic Bentley.

THEATRE ROYAL.—P., Messrs. C. L. and A. H. Barnard, under the direction of Mr. Carter Slaughter.—The attraction here is a visit from W. Payne Seddon's company in the farce "Eliza Comes to Stay," with Nellie Bowman as Dorothy.

CHESTERFIELD.

HIPPODROME. — M., Mr. Harold W. Cherry.—Jimmy Jewel in "Deliriums"; Tom Taylor, The Big Four, in "The Little Cabaret," Bex and Hedges, Charlie Manny, J. F. Sterling presents the Lawrence Wright Music Co.'s Carnival and Go-as-you-please Competition.

COATBRIDGE.

THEATRE ROYAL.—P., Coatbridge Entertainments, Ltd.; G. M., Mr. Graham; R. M., Mr. Jack Blair; Mus. D., Miss E. Wyper.—Mr. James Pollock presents "Rob Roy."

DERBY.

GRAND THEATRE.—L., Vint's Theatres, Ltd.; M. D., Mr. Leon Vint; G. M., Mr. Walter Bellan; Mus. D., Mr. W. Harold Fairholm.—The musical play "The Gipsy Princess" is paying a first visit. Presented by Mr. J. Charles Imeson, the company is a particularly capable one, and includes Ethel Cadman, Albert Bruno, Rex O'Malley, John Brown, and Renée Sutton.

HIPPODROME.—P., Theatre of Varieties (Derby), Ltd.; M. D., Mr. David G. Bliss; G. M., Mr. Ernest A. Vincent; Mus. D., Mr. Chas. C Tanner.—"Blue Birds," Mr. A. D. Macfarlane's new revue, is the attraction this week, and Miss Ida Crispi makes a versatile leading lady. My Rowlands is a clever comedian, and there is a host of other well-known artists.

PALAIS DE DANSE.—P., Palais de Danse (Derby), Ltd.; G. M., Mr. Wm. B. Travers.—There are a lot of novel attractions in store for patrons of this popular rendezvous, and Miss Gwen Ford and Jack Glover continue to please with their exhibition dances.

DEVONPORT.

HIPPODROME.—G. M., Mr. Fredk. Pitt.—Pierce and Rosslyn, in "A Whirl of Melody," head the bill; Artemis in mirthful magic; Miss Kitty Curtis, comedienne; Melt and Bray, comedians; Reg. Ewen, happy-go-lucky comedian; Tom Reeves, Irish entertainer; and Chas. Hanlon's troupe of gymnasts.

DEWSBURY.

THEATRE ROYAL. — P., Northern Theatres Co., Ltd.; R. M., Mr. Perci Leonard; Mus. D., Mr. W. S. Chapman.—Dewsbury Amateur Operatic Society present (second week) "The Cingalee."

EMPIRE.—P., Messrs. G. W. & G. E. Smith; G. M., Mr. Geo. E. Smith; R. M., Mr. E. J. Jackett; Mus. D., Mr. E. G. Summerfield—Wilkie Bard, comedian; Arthur Pond, Horace Horner, Fuji Family, Bobby Thornton, Stanford and Allen, and Harry Wilkinson presents "The Musical Exceldas."

DONCASTER.

GRAND THEATRE. — P., Palace Theatre (Doncaster), Ltd.; R. M., Mr. J. W. North.—This week, twice nightly, Joe Morrison presents "The New Zig-Zag" revue. Cast includes Maisie Terriss, Mme. Victor's Ten Cockney Kids, and Wilfred Watson.

ARCADIA.—P., Arcadia (Doncaster), Ltd.; R. M., Mr. F. G. Ingleby.—Prof. Raymond presents "Dahda," the Goddess, an electrically controlled automaton, supported by a company of star artists.

DOVER.

ROYAL HIPPODROME.—M. D., Mr. S. W. Winter; M. C., Mr. W. Medhurst; R. M., Mr. H. Tindell.—Carrie and Charles Kasrac, in comedy acrobatic absurdity; "Merry Moments"; Lowe and Loman, comedians; Lily Tando and Freddie Watts, in a vaudeville cocktail; Phillis Warde, comedienne; Alphonso, equilibrist, the upside-down marvel; Jennie and Molly Danvers, in their speciality act; Harry Grey, the Australian nugget; Cliff Golden, comedian and eccentric dancer.

KING'S HALL (Pictures). — L., Harry Day Amusements; R. M., Mr. Robert Fisher.—Edie and Mornie Key, versatile entertainers.

DUBLIN.

GAIETY THEATRE.—M., Mr. C. Hyland; Mus. D., Mr. W. S. Nabarro.—The William J. Wilson Morgan Co. are here in the successful musical comedy, "The Gipsy Princess." An excellent cast includes Evelyn D rowe, Trissie Sturley, James Davis, R. Barrett Lennard, and Harry Cole.

THEATRE ROYAL HIPPODROME.—M., Mr. J. H. Hamilton; Mus. D., Mr. R. Bolton.—The Katoucheffs (seven Russian lilliputians), a clever troupe of midgets, who sing, dance, and act with exceptional skill, are topping the bill here this week. Other turns include "The Rendezvous," the real ice skating act, featuring S. Charlton and Phil Taylor; Ethel Bull, soprano; the Three Neslos, comedy gymnastic novelty; Anita Hayes, comedienne; Mangin and Kerbel, entertainers; the Shentons, vaudeville eccentrics; and Fred Brand.

QUEEN'S THEATRE.—M., Mr. J. L. O'Sullivan; Mus. D., Mr. S. Levenston.—Mr. Frank Dalton and his all-Dublin company are presenting the domestic drama, "The Coastguard's Daughter."

EMPIRE THEATRE.—M., Mr. A. Armstrong; Mus. D., Mr. W. J. Mitchell.—A well-balanced variety bill here this week features Pichel and Scale, comedy acrobats; Wilfred Burnand, comedian; Haywood and Hay, dancers; Jack and Kitty Noyes, in a patter act; Ina Lorimer, comedienne; Sydney Cody, dancer; and the Kobes, Japanese entertainers.

TIVOLI THEATRE.—M., Mr. C. M. Jones; Mus. D., Mr. E. J. Taylor.—An all-star programme includes V. M. Gaston, xylophonist; Jack Warman, the stick of mirth; MacRae and Leporte, flying Scotsmen; Chrissie Manning, soprano; Harvey Brinton, piano comedian; Gladys Demar, comedienne; and Alpho, ventriloquist.

DUNDEE.

KING'S.—P., Dundee Theatres, Ltd.; M. D. & L., Mr. W. Firth; D. & M., Mr. J. H. Oakden; Mus. D., Mr. Wm. Hartley.—"Fun of the Fayre," presented by Foster Productions, met with a splendid reception from two packed audiences on Monday night. Beautifully staged and dressed, and carried through by a particularly clever company, the revue was voted one of the brightest and most attractive of its kind seen here. The biggest share of the humour is in the hands of that excellent comedian, Mr. Harry Angers, who gets every ounce of fun out of his part. Miss Maudie Durham, in the leading lady's rôle, makes an excellent impression, acting, singing, and dancing delightfully. Mr. Eric Vivian displays his capital voice to advantage. Mr. Gordon Courtney and Miss Mildred Tevlin score a decided hit in the song, "Whose Baby?" and the lively little dance that follows it.

VICTORIA.—P., Mr. Robt. Saunders; G. M., Mr. W. H. Blackman.—This new house has already won an enviable reputation for the excellence of its shows. The future bookings are of a most ambitious order, and the new management evidently intend to demand, as they thoroughly deserve, an unqualified success. A strong variety bill this week is headed by that popular comedienne, Alma Le-Dare, who goes big in her latest successes. Another outstanding turn is that of the Four Radios, in a whirl of melody, introducing a full-sized wireless set. Sam Murray, a very entertaining eccentric comedian, scores a big hit. Myra Stewart, a pleasing singer. Ashton and Roberts, in a notable act. Sisters Fortune, talented comediennes and dancers, and Dorothy and Victor, in a capital singing and comedy turn, make up a very enjoyable programme.

PALLADIUM.—M., Mr. A. E. Pickup.—The current week's programme comprises Cable and Carr, a smart comedy couple; Nicoll Craig, dramatic baritone, in Scottish scena; Maris Ross, a popular comedienne; and Pictures.

TIVOLI.—P., Mr. W. S. Edward.—Vaudeville here by Alec Main, the popular Scottish baritone, featuring "Gems of Burns," and Elliot and Garner, comedians.

KINNAIRD. — P., Messrs. Hamilton Bros.; M., Mr. Victor Hamilton; Mus. D., Mr. Arthur Loseby.—This week's programme includes a strong film series; attractive selections by the Kinnaird Orchestra (under Mr. Loseby's direction), and selections by Mr. C. W. Saxby on the orchestral organ.

QUEEN'S HALL.—P., & M., Mr. Arthur Henderson.—Appearing here are Bob Lynne and Arthur Lennox, comedians; and Hilda Moss and Bert Pyne, entertainers.

LA SCALA.—R. D. & M., Mr. A. G. Brown.—"The Bigamist" is proving a potent attraction here this week. The Scala Orchestra (under the direction of Mr. F. Routledge Bell) adds further attraction to a very enjoyable programme.

EASTBOURNE.

DEVONSHIRE PARK THEATRE.—L., Messrs. Murray, King and Clark; G. M., Mr. Douglas Gordon; A. M., Mr. George E. Godwin; Mus. D., Mr. Frederick Seymour.—Mr. Lew Lake presents "The Splinters of 1922."

PIER THEATRE.—M. & Sec., Mr. H. Owen Taylor.—Miss Madge Crombie, Mr. James Crombie, Mr. Billy Bray, and their vaudeville company in "Confetti."

ROYAL HIPPODROME.—M. D., Mr. Sidney W. Winter; M., Mr. H. Raymond; Mus. D., Mr. W. H. Ash.—Miss Ruby Kimberley and Mr. Jack Tully's company, in "Brighter Nights."

DEVONSHIRE PARK.—M. & Sec., Mr. Edgar Allan Brown.—On Monday, Wednesday and Saturday evenings, and Symphony Concert on Friday afternoon, The Eastbourne Municipal Orchestra, under the direction of Captain H. G. Amers. Also during the week Miss Thelma Davis, solo pianiste; Mr. John Davies, solo violinist, and Miss Stella Murray, contralto. On Thursday afternoon a pianoforte recital by Mr. Norman Wilks. On Thursday evening, a Scottish Concert. Artists: Miss Sophie Rowlands, soprano; Mr. Tom Kinniburgh, basso; Mr. Hector Gordon, humorist. The pipers of the Scottish Association, and Captain Amers' Orchestra. On Friday and Saturday, "The Story of 'The Quest,'" will be told by Commander Frank Wild, C.B.E.

VAUDEVILLE PAVILION.—Messrs Will Gane and Cecil Morley's company in "Masks and Faces."

EDINBURGH.

LYCEUM.—M. D., Mr. F. W. Wyndham and Mr. Geo. T. Minshull; G. M., Mr. P. L. Howat; Mus. D., Mr. E. J. Rogers.—Mr. Robert Courtneidge's company brings that delightful play "Paddy the Next Best Thing," here for a return visit. The title-rôle is charmingly acted by Miss Kathleen Drago; Mr. Leslie Matthews is bright, easy, and natural as Lawrence Blake; Mr. Frank Adair's impersonation of General Adair is admirable; Miss Cicely Walper is a graceful Eileen; and Mr. William Morgan, Mr. E. J. McCormick, Mr. Herbert Garthorne, Miss Doris Grainger, and Miss June Meredith all contribute to the effectiveness of the performance.

THEATRE ROYAL.—P., Messrs. Howard and Wyndham, Ltd.; L., Edinburgh Varieties, Ltd.; R. M., Mr. Fred Fulton; Mus. D., Mr. E. J. Rogers.—The Fred Collins' Productions, Ltd., present here a merry piece entitled "Keep Guessing." A capable cast includes Miss Kitty Evelyn, a clever comedienne; Lester and Wood, a amusing couple; and other excellent actors in the person of Fred Luker, Mark Rivers, Gilbert Lees, and the Six Lauder Lassies. One of the items, "A Highland Glen," features twenty attractive children, and the augmented orchestra render capital service under the direction of Mr. Leon I. Acland.

EMPIRE.—P., Moss' Empires, Ltd.; M. D., Mr. R. H. Gillespie; R. M., Mr. C. B. Fountains; Mus. D., Mr. Felix Burns.—Mr. Fred Duprez and company, in the Wylie-Tate production, "King Solomon, Junr.," a farcical comedy of 1970, take the audience in humorous fashion far into the present century. Mr. Duprez, by his quaint comedy style and his characteristic songs, is a prominent figure in the piece, and he is pleasantly supported by the other members of the cast, Mr. J. W. Rickaby, a comedian who is always entertaining; Miss Dorothy Darlington, a violin player with a cultured method; Hart and O'Brian, two droll comedians; and Tom Fagan, combine to form a very interesting and entertaining programme.

EXETER.

THEATRE ROYAL.—C. & M., D., Mr. E. J. Domville; A. M., Mr. Percy M. Dunsford.—Sara Allgood and the Irish Players in "Mixed Marriage."

FOLKESTONE.

PLEASURE GARDENS.—Andrew Melville presents Young Buffalo in "A Mystery Man."

GAINSBOROUGH.

KING'S THEATRE. — L., Mr. A. W. Hyde; G. M., Mr. G. T. Pawsey.—Taylor's Productions are presenting here the comedy revue, entitled "Mind My Hat," including Jack Knox, comedian.

GLASGOW.

PRINCESS'S.—P., Mr. Rich. Waldon; A. M., Mr. Hugh Murdoch.—Scotch comedy holds the boards here this week, as the Muffats are presenting "Bauldy," the amusing play in which they have been successful on previous visits. Mr. Watson Hume Moffat is most humorous as Archibald McGregor, the grocer, and Miss Vi Moffat contributes some excellent fun as Mary. Various types of character are cleverly played by Misses Grace Embert, Nellie Hunter, Mabel Embert, and Messrs. D. Moreland Graham, Cowan Dodds, J. R. Wilson, and Robert Robertson.

THEATRE ROYAL.—M. D., Messrs. F. W. Wyndham and Geo. T. Minshull; B. M., Mr. Harry F. Ashton. — "Charley's Aunt" is approaching her 30th year on the stage, but this delightful farce wears exceedingly well, and the story of the light-hearted undergraduates provides a real tonic in these days. Mrs. Brandon-Thomas has an excellent company in Olive Eltone, Rita Lynn, Norman Pierce, Albert Ingle, Jack Hellier, Richard Custance, Jas. E. Page, Gerald Mirrielees, Margaret Riddick, and Dorothy Chevalier.

KING'S.—M. D., Messrs. F. W. Wyndham and Geo. T. Minshull; B. M., Mr. Hugh Macfarlane. — The ever-popular D'Oyly Carte Opera Company's bill for the second week includes "Ruddigore," "The Yeomen of the Guard," "Patience," &c.

OLYMPIA, LTD. — B. M., Mr. David Bowie; Mus. D., Mr. John Henderson.—Harry Lee's company in the Scotch revue "Hooch Aye" are proving a strong attraction here. Jim Jessiman, a quaint comedian, is very diverting, and has admirable assistance from Scott and Earle, who are responsible for some excellent fooling; Rita Dilson sings charmingly, and is a clever dancer; and Amy Richards is also worthy of praise; Harry Niblock gives of his best in the comedy line; and Ted Gibson does good work; while the Alhambra Girls contribute excellent songs and dances, with which the revue bristles.

ALHAMBRA.—M. D., Sir Alfred Butt and Mr. R. H. Gillespie; M., Mr. E. W. Crossley Taylor; Mus. D., Mr. Arthur Godfrey.—Arthur Prince, the famous ventriloquist, in the amusing little sketch "The Love Affair of Yussif Hassan," shares the top of the bill here with Mercedes, in the baffling musical-telepathy act; Ralph Lohse and Nan Sterling present a clever skit, "Frolicsome Follies," including much that is original and surprising. Pearl Mitchell and Sister, in a musical act; Bert Weston, with a batch of comedy numbers; and Jolly John Jones, on the wire, completes a capital bill.

COLISEUM.—P., Moss' Empires, Ltd.; M. D., Mr. R. H. Gillespie; R. M., Mr. L. Lewis.—This week the Shaftesbury Co., Ltd., present the Royale Circus, with full programme of equestrian stars, in which the Fossett Family are greatly to the fore. Other notable performers include Duncan's Royal Scotch Collies, Brothers Shank, The Camerons, in a musical interlude; George Ali; Mlle. Irene Munden, equestrian vocalist; Paul Freeman, in his "Mail Bag Mystery"; Pipifax and Partner, comedy clowns; and Larry Kemble, comedy artist.

PAVILION, LTD. — B. M., Mr. John Kirkpatrick; Mus. D., Mr. Howard Croft.—Mooney and Holbein present their amusing novelty "Give Me the Book"; then Niblo and Doris make merry in a little bit of everything; Mme. Walker's Juveniles are admirable in quick change dancing and vocal scena; Molly Drew, vocalist; Barnes Brothers and Watson, comedy jugglers; Norman Carrol, comedian and raconteur; and Rosinee, in speciality act complete.

METROPOLE, LTD.—G. M., Mr. John Walker; Mus. D., Mr. Frederick Rogers.—A successful pantomime burlesque entitled "Ship Ahoy" is being presented here by Arthur Gallimore, who is himself included in the cast, and has the support of a good company.

EMPIRE.—P., Moss' Empires, Ltd.; R. M., Mr. George H. Richardson; A. M., Mr. Henry L. Bell; M. D., Mr. Henry Farmer.—The variety programme here is headed by those extremely clever male entertainers Kirkby and Hudson; Kharum, the Persian pianist, renders some pianoforte numbers in quite a novel fashion; Alfred Leonard, violinist, assisted by that clever terpsichorean, Miss Adeline Valery, make good in a most artistic melody and dancing act. The remaining artists on the programme include Sam Barton, the silent comedian, "Trying to Mount a Cycle"; Jock M'Kay, the essence of Scotch fun; Herbert Lee, featuring his latest vocal successes; and the Three Equals, statue builders.

GLOUCESTER.

HIPPODROME.—P., Messrs. Poole's Theatres, Ltd.; M. D., Mr. J. R. Poole.—Messrs. Hardcastle and Howard's musical extravaganza, "Going Some," is this Twickenham attraction. Eddie Emerson, musical comedian, is featured; and other prominent performers are the Three Melody Mixers, Lena and Lewis, and the New Orleans Five.

GRAVESEND.

GRAND.—M. D., Alderman A. E. Enfield,

HALIFAX.

THEATRE ROYAL.—P., Northern Theatres Co., Ltd.; M. D., Mr. Wm. Robinson; Mus. D., Mr. E. James.—The farce new to Halifax, "Tons of Money," is being presented here with Charles Cullum and Iris De Villiers in leading rôles.

GRAND THEATRE.—P., Northern Theatres Co., Ltd.; A. M., Mr. J. Hinton; Mus. D., Mr. L. Crabtree.—The musical comedy revue "Behind the Scenes," is being presented here by Mr. A. C. Brockle. bank's company.

PALACE THEATRE.—P., Palace Theatre (Halifax), Ltd.; M., Mr. W. Stephenson; Mus. D., Mr. W. Davidson.—Fred Walmsley, the comedian, heads the bill. In addition there are appearing The Adams Duo, cyclists; Wieland; Marie Lawton and her harp; Van Dock, cartoonist; Margaret Dennis, comedienne, and Strength Brothers, equilibrists.

HANLEY.

ROYAL.—P., Potteries Theatre, Ltd., M. D., Mr. Albert Bulmer; M., Mr. Charles Bulmer.—Mr. Thos. C. Dagnall's Co. are presenting here "Ambrose Applejohn's Adventure." Phoebe Hodgson as Poppy Faire, and Evelyn Roberts as Ambrose Applejohn are outstanding players. Other parts are capitally filled.

GRAND.—P., Grand Theatre, Ltd.; M., Mr. Harry J. Crane.—A fine bill is headed by Tom Edwards, the well-known ventriloquist, who is assisted by Miss Alice Melville in clever numbers. Elsie Southgate, the clever violinist, and Tom Clare, at the piano, are prominent in the programme. Also appearing are Arthur Ferriss, comedian; Hal Wright, burlesque comedian; Stewart Morton, coon-song singer, assisted by Maisie Wood; and the Three Nitos, comedy acrobats.

HASTINGS.

GAIETY.—G. M., Mr. H. W. Rowland; R. M., Mr. C. E. Scutt.—Frank Forbes-Robertson supported by his full London company, in a repertory of famous plays. Monday and Wednesday evenings, and Saturday matinée, "The Call of the Road"; Tuesday, "Mice and Men"; Thursday, "Rosemary"; Saturday, "David Garrick."

HITCHIN.

PLAYHOUSE.—P., Hitchin Amusements, Ltd.; M. D., Mr. W. N. Blake; R. M., Mr. Robt. A. Brown; Mus. D., Mr. L. G. Shrive. — Mr. James Welsh presents the Seven Gulliver Girls, in an artistic dancing and vocal mélange; and pictures.

BLAKE'S THEATRE. — P., Hitchin Amusements, Ltd.; M. D., Mr. W. N. Blake; R. M., Mr. Will Rolston.—Miss Mabel Leslie presents her first-class vaudeville company, the New Cadets, including Vesta Brownie, Harrington Weekes, Mabel Leslie, Alec McGill, Gracie Whitney, Archibald Clifford, and Sidney Ronald.

HUDDERSFIELD.

THEATRE ROYAL.—D., Mr. Alfred Wareing; A. M., Mr. Leo. Montgomery.—The Macdona Players, who are giving a Bernard Shaw repertory, commenced a second week here on Monday with "Major Barbara," "Pygmalion," "Man and Superman," and "You Never Can Tell," are to be given during the week.

HIPPODROME. — P., The Northern Theatres, Ltd.; G. M., Mr. Otto C. Culling; R. M., Mr. Alban Newton.—Donald Keir's Co. opened here on Monday with the musical burlesque, "Pearls." The cast includes Donald Keir and Reg. Marcus, Betty Dale, John Robey, Mabel Kempton, Roy Barbour, Stan Newbury, and Edward Cartwright. Speciality dances are given by the Three Blossoms.

PALACE.—P., The Macnaghten Vaudeville Circuit, Ltd.; M., Mr. Alan Williams.—An all-round bill includes Lily Morris, comedienne; the title c[illegible] Macloud, ventriloquist; and A. J. Ca[illegible] assisted by May Ra[illegible] interesting and refined [illegible] "Eight o'Clock"; a talen[illegible] company, w[illegible] juggler; Gladys [illegible] Edis[illegible] Welsh c[illegible] ill, com[illegible] and dancer soubret[illegible] ancer; Ernie La[illegible] tian; Wa[illegible] light com[illegible] and ban[illegible] Bain[illegible] ant comed[illegible] Minnie Cooper, comedienne; Jack Bisket and Co; and Tom Moss and Ethel Orrell, vocal entertainers.

IPSWICH.

HIPPODROME.—P., Mr. E. H. Bostock; M., Mr. R. Hendry; Mus. D., Mr. Chas. Myder.—Vera Wootton, comedienne; Four Juliana, gymnasts; Arthur Haynes, comedian; Gladys Smith and Johnnie Walker, Scotch vocalists; Saltley and Lady, wire act; Lindon and Moon, soloists; Edwards Trio, instrumentalists; bioscope.

LYCEUM.—P., Mr. E. H. Bostock; M., Miss Edith Parkyn; Mus. D., Mr. H. Lewin Taylor. — Amateur performance by the Ipswich Players of "The Brass Bottle."

JARROW.

THEATRE ROYAL.—L., Mr. Hugh Robertson; M., Mr. J. D. Robertson.—This week Mr. John D. Richardson's Enterprises is presenting the revue "What Cheer!" written and produced by Mr. John Armstrong.

THE KINO.—M., Mr. Percy Dawsone.—This week Tony Ward is here in a whirl of musical melody.

KEIGHLEY.

HIPPODROME.—L., Mr. Francis Laidler; M., Mr. J. Austin Malshaw; Mus. D., Mr. W. Lupton.—The George Edwardes Company in "The Dollar Princess." A powerful cast includes Miss Gracie Hartington and George Bryne.

KENDAL.

ST. GEORGE'S THEATRE.—P., Mr. R. F. Chorley; B. M., Mr. J. W. Butler; Mus. D., Mr. T. B. Jackson.—The Hudson Trio "and a piano," and pictures.

LEICESTER.

ROYAL OPERA HOUSE.—Sole Owner, Mr. Milton Bode; B. M., Mr. W. R. King; Mus. D., Mr. Walter W. Waddington.—Messrs. Taylor Platt and Wilfred Eaton presented "The Beggar's Opera" to a good audience on Monday evening. The company, which is a strong one, includes Doris Tomkins, Kathleen Alcock, Nan Bowie, Beatrice Nelson, Nellie Griffiths, Arthur Melville, Douglas Pemberton, Henry Burnand, Barry Fenton, and Harold Leger, all of whom did full justice to the various characters. The orchestra is under the able leadership of William Robins.

THEATRE ROYAL.—Sole Lessee and M., Mr. Milton Bode; B. M., Mr. W. R. King; Mus. D., Mr. John H. Vann.—Mr. E. Hill-Mitchelson's company are having a successful season here, and are appearing this week in the drama "Traffic in Souls." Stanley W. Healey gives a clever portrayal as Lieut. Hastings, R.N., and other parts are in the capable hands of Bertram Oates, A. Wilson Wynne, Ted Mooney, Violet Carlyle, Sadie Speight, and Amy Gibson.

PALACE THEATRE, LTD.—C. and M. D., Sir Oswald Stoll; A. M., Mr. Trueman Towers; Asst. A. M., Mr. Thomas J. Phillips; Advt. M., Mr. C. R. Stephens; Mus. D., Mr. John W. Lowe.—By way of a change from the usual variety, a delightful musical comedy revue, "Many Happy Returns," is billed here. The revue is presented by Reg. Astley and Tom Dale, with a strong cast that includes the well-known Bros. Egbert, the Happy Dustmen; Reg. Wentworth, the Dandy; Doris Dorane, comedienne; William Taylor, character actor; Joyce Neville and the Shurley Girls, dancers. The Pathé Gazette is shown on the bioscope.

PAVILION.—P., Macnaghten Vaudeville Circuit, Ltd.; B. M., Mr. Joseph Lawrence; Mus. D., Mr. Fred Britcher.—The revue entitled "Golden Glitters" is being well received here. Amongst the company are Nan Terry, chic comedienne, and "What," in musical and vocal interludes. The comedy is in the hands of Fred Walcott, dame comedian, and Bob Bliss, a quaint comedian, who keep laughter at a high pitch. Tom B. Seymour, Dorothy Yates, and Wolf Weston do well in the various parts; The Crightons, speciality dancers, and the Golden Glitter Girls. "The Yellow Arm," shown on the bioscope, is still proving very interesting.

HIPPODROME.—P., Leicester Hippodrome Co., Ltd.; R. M., Mr. J. B. Wacks; Mus. D., Mr. E. Gordon Stuart.—There is a splendid programme here this week, the star subject being "Over the Hill," which is proving successful. May Fewkes, vocalist, is well appreciated for her various items.

PICTURE HOUSE.—P., Provincial Cinematograph Theatres, Ltd.; R. M., Mr. R. L. Salmon; Mus. D., Mr. W. H. Carter.—The management have secured for this week the D. W. Griffith's big spectacle, "Way Down East." The orchestra, which is under the direction of Mr. W. H. Carter, has arranged a special programme of music, and the musical interludes receive great applause, encores being numerous.

LIVERPOOL.

ROYAL COURT. — M. D., Mr. F. W. Wyndham; A. M., Mr. Arthur Lawrence; Mus. D., Mr. Jullien H. Wilson.—An excellent company, under the direction of Mr. Robert Courtneidge, is presenting the delightful comedy, "Clothes and the Woman," which, on Monday evening, was received with warm approval. Miss Iris Hoey held a prominent position, her rendering of Robina Fleming being capital in every way. Included among her supporters were Mr. Harcourt Beatty, whose Colonel Brereton was a finished study; Mr. Leo G. Carroll, a reserved and dignified Dr. Lomas; Miss Betty Williamson, charming as Ethel Warrender; Miss Edie Casson (Mrs. Pershore), Messrs. Clive Woods and Roger Treville (amusing in the respective rôle of Jim Bradley and Claude Gorin), Miss Elizabeth Drury (Mrs. Desmond), Miss Mabel Younge (Mrs. Henslowe), and Mr. Denham Lewi (Fred Henslowe). The play was admirably presented. As a curtain-raiser, "The Evening Blast" was given, in which Miss Hoey appeared with distinction.

SHAKESPEARE.—L. & M., Mr. W. W. Kelly; A. M., Mr. Herbert M. King; Mus. D., Mr. Sam Hague. — Great success attended last week's visit of Mr. Henry Baynton and his Shakespearean company, the theatre on several evenings being crowded out. On Monday another six nights and two matinées opened under very favourable auspices, when the distinguished actor presented "Othello." For the rest of the week were billed "As You Like It," "Macbeth," "Comedy of Errors," and "The Bells," "King Lear," "Much Ado About Nothing," and "The Taming of the Shrew."

EMPIRE.—P., Moss' Empires, Ltd.; L. & M., Mr. George Manners.—Another visit is being made with Wylie-Tate's smart revue, "The New Bran Pie," which is received with as much delight as ever. The former principals—Two Bobs, Odette Myrtil, Bay Russell, and Rebla—are again in evidence, with lots of new matter.

OLYMPIA.—P., Moss' Empires, Ltd.; M. & L., Mr. P. Cohen; Mus. D., Mr. Albert Moore.—The Foster Productions are giving twice nightly "League of Notions" revue, which is greatly admired for its spectacular beauty. An excellent cast includes Doris Patston, in her original part; Charles Heslop, a comedian of resource, whose antics are exceedingly funny; Vincent Ayden and Arthur Brander, both capital vocalists; Maidie Field; Phil Phillips, Fay Cole, Doris Bransgrove, Doris Fayne, and Tony Williams.

HIPPODROME.—M. D., Mr. Charles Gulliver; M. & L., Mr. E. W. James; Mus. D., Mr. Frank Stokes.—Harry Day's rollicking revue, "Rockets," which, on previous visits, drew crowded audiences, is here again, doing fine business. Practically the same cast comes, the only exception being the chief comedian, who this time is Jos. Alexandre. Needless to

(Continued on following page.)

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Continued from previous page.

say, that artist worthily fills the position. Nellie Turner again shows her remarkable versatility as leading comedienne; and around these stars are Cyril Dunn, a funny little chap, Lyle Jeffries, Robert Maclachlan, Sisters Kirkby, Charles Berkeley, Levoie and Moran, Bert Gunnell, the Gregorian Singers, and the Jazz Jesters.

ROTUNDA.—M., Mr. M. Montgomery; A. M., Mr. John Hitchins; Mus. D., Mr. Arthur Workman.—An attractive variety bill is submitted here. It holds the names of Clark and Ritchie, comedy duo; the Deguchi troupe of Japanese entertainers; Bond Rowell, with song show in Wedgewood; Clarence Bleasdale, the happy Dutch boy; Two Canadians, expert instrumentalists; Bobbie and Beattie, with comedy railway scena; and Ted Marcel, skating comedian.

PAVILION.—P., Messrs. W. H. Broadhead & Son; R. M., Mr. Henry Hearn; Mus. D., Mr. Harry Walker. — Another revue, "Glancing Round," is here, in charge of Reg. Astley and Tom Dale, foremost among the fun-makers being George Gregory, who is as great as ever. Vine and Russell are also prominent, along with Scott and Burnham, Val Gordon, Grace Holmes, Nat Gould, and the Shurley Girls.

LOUGHBOROUGH.

THEATRE ROYAL.—R. M. & Licensee, Mr. W. H. Deacon; Mus. D., Mr. A. W. Bennett.—The attraction here this week is of an unusual type for this house. It is billed comprehensively as "The Big Circus," and there is a programme of roughly twenty items, including clowns, performing geese, trapeze artists, racing and dancing ponies and horses.

LUTON.

GRAND.—P., Mr. E. Graham-Falcon; B. M., Mr. Walter O'Sullivan. — Arthur Carlton's company in "The Lost Chord," a new musical play.

LYME REGIS.

DRILL HALL.—P., Mr. Wm. Emmett.—Zeno, the comedy man on the ball; Lilia D'Ulys, Zetta Hill, the lady who crossed the Channel on a water cycle; Bert Lewis, Wally Dart, Gladys Gladwin, and Newco and Casilton in "A Call on the Telephone."

MAIDSTONE.

PALACE.—L., Messrs. F. E. Chabót and R. P. Green; G. M., Mr. F. E. Chabót; A. M., Mrs. P. D. Elbourne.—Leo Trood is presenting "Sherlock Holmes" this week twice nightly.

NEW EMPIRE.—P. and M., Mr. Norman Wallace.—The attraction here is a visit from the famous Wig-Wags, in their vaudeville entertainment.

MANCHESTER.

PRINCE'S THEATRE.—P., The United Theatres Co., Ltd.; M. D., Mr. John Hart; A. M., Mr. George Lee; M. C., Mr. Chas. W. Chambers.—The Dee Cee Tours, by arrangement with Reandean, are presenting here John Galsworthy's play, "Loyalties," which made an excellent impression upon a big audience on Monday. The rôle of Ferdinand de Levis has a powerful exponent in Mr. Howieson Culff; Mr. Clayton Greene's rendering of Captain Ronald Dancy is a capital piece of work; Miss Jane Millican is very suitably placed as Mabel; and there are also clever and conscientious impersonations by Miss Anne Ayton as Margaret Orme, Mr. Marcus Barron as General Canynge, and Mr. Sondes Livesay as Augustus Borring. The company as a whole, however, is markedly efficient, and the play throughout is tensely interesting.

OPERA HOUSE.—P., Theatre Buildings, Ltd.; M. D., Mr. John Hart; A. M., Mr. W. Roberts Marshall; Asst. A. M., Mr. Norman H. Roscoe.—A delightful entertainment here is the musical play, "Gabrielle," presented by Sir Alfred Butt in conjunction with Mr. Robert Courtneidge. The title rôle has a charming exponent in Miss Doreen Langton, who acts and sings vivaciously; Mr. Harold E. Pearce displays similar striking gifts as Count Felix de Bieritza; Mr. Cecil Stock plays with ease and efficiency as Baron de Noirville; Miss Babs Farren as Pauline Bernier does well in a brisk part; Miss Mabel Munro's Denise de Verley is a spirited performance; Mr. Jimmy Godden as the Baron de Boeuff, contributes ample fun; and valuable support in various rôles is rendered by Miss Gwen Clifford, Miss Kathleen Coleridge, Mr. Dick Webb, and Mr. Charles Desmond. The staging and action are alike brilliant and exhilarating.

ARDWICK EMPIRE.—M. D., Sir Oswald Stoll; A. M., Mr. J. Persich; M. C., Mr. Dick Hardwick.—Wish Wynne is here in a series of her inimitable impersonations; Wm. Uttridge presents the Act Beautiful, featuring Lillie in an artistic posing novelty; the Yamayama Troupe provide a picturesque and expert entertainment; Dorane and Wood are seen to advantage in "The Last Call"; Bruce Green's "dame" comedy is smart and amusing; the comedy juggling of The Mongadors is a fine show; and other capital turns are given by Patti Loftus, comedienne; and Brian O'Sullivan, in new jollities.

OSBORNE THEATRE. — P., Messrs. Broadhead and Son; A. M., Mr. Robert Sharples; M. C., Mr. R. C. Clarke.—Mr. E. B. Seener has an amusing show here in the musical revue, "A Trip to Paris," brightly put on, and vivaciously played by a strong cast, including E. B. Seener, the perky Frenchman; Fred Shuff, comedian; Sirotto, a Russian tenor; Nobby, the apache whistler; Mlle. and Mons. Somoff, dancers; and a variety of other clever players and specialities.

METROPOLE THEATRE.—P., Messrs. Broadhead and Son; A. M., Mr. Rex Sugden; M. C., Mr. A. E. Waite.—A strong bill here is topped by Clarke and Brenton, the skipper and the mate, in excellent comedy, and Lloyd and Montrast, who give a capital entertainment; while sharing the honours of the bill are May Levey, in male character impersonations; and Ethel Castaldini, an accomplished musical comedy artist; other good turns being submitted by Mario Lorenzi, the brilliant harpist; the Bellinis, aerial and comedy gymnasts; Billy Rhodes, comedian; and Aurel Praian, animal mimic, assisted by Miss Westrom.

KING'S, LONGSIGHT. — P., Messrs. Broadhead and Son; A. M., Mr. George Steel; M. C., Mr. Chas. H. Bayley.—A bright show here is "Pick o' the Bunch." Jack Byrne as Major Toolong, and Jack Mayo as Squibs, provide a lot of fun, and Lucy Brennan is particularly good in the rôle of Mrs. Green; while pleasing work is done by Winifred Hammond as Marjorie Dean, and Paul Kauffman as Jack Gordon. Speciality work is added by the Brennan Chorus of operatic singers and dancers.

PALACE.—M. D., Mr. Alan Young; M. and Sec., Mr. Jesse Hewitt; Asst. M., Mr. Douglas Bush; Mus. D., Mr. T. Wrathmall. —The Wylie-Tate Super Pierrots of 1922 are a big attraction here this week. To the front is Milton Hayes, an excellent entertainer, ably supported by such capable artists as Ambrose Barker, Elsie Prince, Dick Tubb, Peggy Wynne, Beryl Beresford, Leslie Hinton, William Trussell, and John Harcourt. A first-rate twice-nightly show, full of good things.

HIPPODROME.—M.D., Sir Oswald Stoll; R. M., Mr. Bertram Iles; Asst. M., Mr. H. Hodgkinson; Mus. D., Mr. Walter Hague.—Here a fine variety bill includes Charles Withers and company in "Withers' Opry"; W. H. Squire, Lily Fairney, and Auriol Jones in a brilliant musical scena; Hope Charteris and Eve Dickson in musical comedy; Marjorie Fulton; Scott Sanders; Arthur and Lawrence Anarto; and George Calver, the "voice controller."

HULME HIPPODROME.—P., Messrs. Broadhead and Son; G. M., Mr. H. Winstanley; R. M., Mr. H. Hearn; A. M., Mr. H. Bayle.—Here, with success, Mrs. H. B. Levy presents "Thumbs Up," a new musical burlesque. The cast includes Ally Benson, Tom E. Bradley, Tony Wood, Ruby Harland, and Sylvia Wray.

MIDDLESBROUGH.

THE EMPIRE.—P., Empire Palace of Varieties (Middlesbrough), Ltd.; M. D., Mr. William Bastiman; A. M., Mr. Gerald Spencer; Mus. D., Mr. Howard Shackleton. —The sparkling revue, "Redheads," is being presented here by Percy Leonard's company.

HIPPODROME.—P., North of England Cinema Co.; A. M., Mr. W. S. Gibson; R. M., Mr. Frank E. Parker; Mus. D., Mr. H. J. Waldron.—A clever speciality variety act is provided here by the Japanese "Soga Trio." Films complete the programme.

NEATH.

PALACE. — P., Vint's Theatres, Ltd.; M. D., Mr. Leon Vint; R. M., Mr. E. Gilley; Mus. D., Mr. Edgar Lewis.—The Tossing Testres, in their sensational Australian novelty; also Harry Gunn and company, in comedy song scenas. Pictures complete.

GNOLL HALL.—P., The Gnoll Hall Picture and Variety Co., Ltd.; M., Mrs. L. Trueman; Mus. D., Mr. Geo. E. Hutchins. —"Way Down East" is the attraction here this week.

NEWCASTLE.

ROYAL.—L., Robert Arthur Theatres Co., Ltd.; M. D., Mr. F. W. Wyndham; G. M., Mr. G. T. Minshull; R. M., Mr. Wm. Whitehead.—Messrs. Taylor Platt and Wilfred Eaton's company are paying a return visit here in "The Beggar's Opera," and large and appreciative audiences are the rule. Gordon Sherry is conspicuous for his grand work as Captain McHeath; Colin Coop is splendid as Lockit; and Stanley Vieven scores heavily in the part of Filch. As Polly Peachum Miss Rose Hignell makes a big hit, and Dorothy Gill is most successful as Lucy Lockit. Others seen to advantage are Sydney Groom, Miss Gladys Godwin, and Miss Linda Hope.

EMPIRE.—P., Moss Empires, Ltd.; M. D., Mr. R. H. Gillespie; R. M., Mr. Leonard Dalrymple.—With song and story, both rendered in his inimitable style, Nixon Grey delights his hearers. The playlet, "Dollars and Sense," with Alan Brooks, Colin Hunter, N. S. Kurasaki, and Miss Eileen Robinson in the cast, is well applauded. A delightful musical ensemble is presented by the Femina Quartette, including the renowned soprano Miss Estelle Marks. Gilday and Fox, the Hebrew comedians; Nichol and Martin, comedy cyclists; Wallie Pearce, dancer; and Gicardo, juggler, round off the fare.

HIPPODROME.—L., Variety Theatres Controlling Co., Ltd.; M. D., Sir Charles Gulliver; G. M., Mr. W. H. Bebby.—Muriel George and Ernest Butcher are thoroughly entertaining in Old English folk songs and comedy duets, and they are well assisted by Miss Ethel Brigstock at the piano. A great favourite here is Miss Hilda Glyder, who again charms with her ditties, dances, and smart frocks. Teddy Sircam keeps everyone well amused. In the comedy sketch, "Dear Old Bean," Frank Ellston and company make a great hit. Paul Kafka and Charles Stanley, on the flying trapeze; the Carlieri Bros. and their accordions; Tom E. Finglass, coon delineator; and Damsell and Boy, jugglers, all add largely to the pleasure.

JESMOND PAVILION.—There is no mistaking the popularity of the "Charade" concert party, who are here for a season. Specially prominent are Felgate King, Douglas Steward, Elsie Mayfair, and Molly Stoll.

GRAND.—In addition to the films being shown here, a pleasing variety item is being contributed by Miss Dorothy McBlain, in monologues, introducing threat whistling.

NORTHAMPTON.

OPERA HOUSE.—Sole Owner, Mr. Milton Bode; B. M., Mr. Jack H. Turner; Mus. D., Mr. Walter Ashton.—Thos. C. Dagnall is presenting "Ambrose Applejohn's Adventure," with Beresford Lovett and Shirley Huxley in the principal parts.

NEW THEATRE.—G. M., Mr. Percy H. Gallagher; Mus. D., Mr. W. H. Collier; S. M., Mr. Fred Murray.—Charles Russ is presenting "The Night Cap," in which Mabelle George, Kathleen Leigh, H. V. Surrey, and Noel Dainton appear with success.

NORTH SHIELDS.

THEATRE ROYAL.—P., The Theatre Royal (North Shields), Ltd.; M. D., Mr. Horace Lee; A. M., Mr. Sydney Hellyer; Mus. D., Mr. John Sutherland.—Mr. Ernest R. Abbott's company in "The Passions," "Saphe," and "Neither Wife Nor Maid."

BOROUGH THEATRE. — P., Messrs. Thompson and Collins; G. M., Mr. G. F. Hill; R. M., Mr. Edwin De Frece; Mus. D., Mr. C. B. Lavender.—Harold Moss, gipsy violinist, assisted by Isabel Macchah, in dance studies, and pictures.

NORWICH.

THEATRE ROYAL.—L., Messrs. Bostock and Fitt; M., Mr. Hy. Furnival.—Farewell visit of J. A. E. Malone's company in "The Merry Widow."

HIPPODROME.—P., Messrs. Bostock and Fitt.—Anglo South African Musical Productions Co. present "O! Lady, O!"

THATCHED PICTURE THEATRE.—P., Messrs. Bond and Sons; M., Mr. G. Starkey.—Dr. Walford Bodie and company.

NOTTINGHAM.

THEATRE ROYAL.—P., Robert Arthur Theatres, Ltd.; M. D., Mr. F. W. Wyndham; R. M., Mr. J. H. Ferguson; Mus. D., Mr. John Armstrong.—The laughter-raising farce, "The Private Secretary," is always a welcome visitor, and the company, under the direction of Mr. Cecil Barth, extract the maximum amount of fun. The Rev. Robert Spalding finds a fully qualified exponent in Mr. Arthur Statham. Mr. William Matthews capitally enacts the peppery and impetuous Cattermole. Harry Marsland has an acceptable interpreter in Mr. Stanley Lloyd, and Mr. Alan Cotter makes a breezy and capable Douglas Cattermole. Mr. Robert Chester handles the part of Mr. Marsland effectively. An engaging assumption of Edith Marsland comes from Miss Molly Williams, and the volatile Edith Webster is well expressed by Miss Vera Kean.

REPERTORY THEATRE.—L., Mrs. Edward Compton; M., Misses Viola and Ellen Compton; D., Mr. W. G. Fay; R. M., Mr. Leonard Wright; Mus. D., Mr. H. Harrington.—The fantastic play, "Prunella," is being presented here by the Repertory Company. The unsophisticated Prunella is daintily and charmingly played by Miss Ellen Compton. As Pierrot, Mr. Gerard Neville makes a delightful lover; and Mr. H. Werrall-Thompsen adds appropriate cynicism to his portraiture of Scaramel. Quaint interpretations of the old-world aunts, Prim, Prude, and Privacy, are given by Misses Ursula Kentish Wright, Lilian Mason, and Mary Ingham, and the humour is helped by Messrs. Henry Crocker, Fred Eustace, and Frank Follows as gardeners.

EMPIRE.—P., Moss' Empires, Ltd.; M. D., Mr. R. H. Gillespie; R. M., Mr. Arthur H. Williams; Mus. D., Mr. Charles Wyndham.—The Wylie-Tate production of "The Peep-Show" lacks for nothing in scenery, dress, frivolity, and artists. The invention of M. Samciloff, used in "The Valley of Echoes" ballet, arouses the keenest interest and applause. The sprightly Jennie Hartley is entertaining throughout, and the whimsical drollery of Mark Lupino is abundantly rewarded. Jean Allistone, Reginald Sharland, and Ambrose Thorne maintain the mirth and add to the general success.

HIPPODROME.—P., Nottingham Hippodrome, Ltd.; R. M., Mr. F. Dudman Bromwich; Mus. D., Mr. Horace Watson.—A delightful musical turn is presented this week, including Dorothie Squire, an artistic vocalist of great charm; Dorothy Huxtable, an expressive executant of the violin; F. Rowland Tims, an experienced and clever organist; and William Ferguson, in character songs. Others in the bill are A. C. Astor, an expert ventriloquist; Alex. Mee and Co., in a smartly-played farce; G. H. Carlisle, comedian; Lawson Fraser, character comedian; and Harry Taft, comedian.

OGMORE VALE.

EMPIRE.—P., Empire Theatre Co.; M. D., Mr. Randell Davies; Sec., Mr. Joe Hare.—The variety programme here this week includes Wallau and Partner, comedy jugglers and trick cyclists; Geo. Bernard, actor vocalist; Lover and Lever; Miss Claire Colwyn and Reg. Irving, in high-class comedy; Archie Mills, versatile comedian; Will Conroy and Assistant, military illusionist; and Nelson Conyers, comedy, pattering painter.

OLDHAM.

GRAND.—P., Oldham Empire Theatre of Varieties Co.; G. M., Mr. E. Dottridge; A. M., Mr. Chas. Bush.—The Geo. Edwardes company present "Sybil," the new musical play, with Phyllis Beadon in the name-part, supported by a capital cast, which includes Dorothy Norman, Winifred Hall, Robert Woollard, Edgar Stanmore, and Edwin Oxlee.

PALACE.—P., Oldham Empire Theatre of Varieties Co.; G. M., Mr. E. Dottridge; A. M., Mr. H. Kilrow.—Hayman and York present Harry M. Vernon's fantastic farce, "Come On, Steve," with Eddie Whaley and Harry Scott as principal mirth providers, ably supported by Dorris Lennox, Ruth Probyn, Crystal Heather, Moira Sember, Hugh E. Robinson, Garry Lynch, Albert Hayzen, Billy Fiman, the Sixteen Murilla Girls, Mlle. Ruth Probyn as principal dancer, and a full chorus.

ROYAL.—P., Oldham Empire Theatre of Varieties Co.; G. M., Mr. E. Dottridge; A. M., Mr. Milton Reed.—The Millane Stock Co. present a double bill, "Somewhere a Voice is Calling" and "Confessions of a Wife," with Florence Churchill and John S. Millward and full company.

OXFORD.

NEW THEATRE.—P., The Oxford Theatre Co., Ltd.; M. D., Mr. S. C. Dorrill; Asst. M. & S., Mr. W. F. Smith; Mus. D., Mr. C. F. Trevor.—The George Edwardes company is here for the week in the new musical success, "The Lady of the Rose." Ethel Erskine is appearing as Mariana; and Harold Thorley as Colonel Belovar. Chorus and augmented orchestra, under the direction of R. G. Howick.

PAISLEY.

THEATRE.—S. P., Mr. E. H. Bostock; M., Mr. Harry W. Pinchon; Mus. D., Mr. Bert W. Stephens.—Fred Karno's latest version of "Mumming Birds"; Tom Fields, with his piano accordion; Walton Brothers and Ray, singers and dancers; Callum McCall, vocalist; and the Skating Nelsons, in a knock-about novelty.

RINK PICTURE AND VARIETY PALACE.—S. P., Mr. E. H. Bostock; M., Mr. Richard Lever; Mus. D., Mrs. W. Sowerby. —Lyndon and Moore, burlesque comedy duo; Frances Whyte and Lena Whyte, comedy duo; and Pictures.

PENTRE.

GRAND.—P. & M., Mr. W. E. Willis. —Frank Williams is presenting the revue, "You'd Laugh If You Knew," featuring Charles Tolcher as Hexton Fake, the real "Copper," Blanche Hern (Lady Detective), Dosie Bryan (Miggles), Bertram Maurice (Lieut. Roy Wilton), Hilda McCourt (Mrs. Hexton), Sidney Tilbury (Rev. Silas), Jean Gray (Gaby Gay), Jean Lawton (a flapper), and the Bros. Williams (Window Cleaners and Billmen), are also in the cast.

PLYMOUTH.

THEATRE ROYAL. — M. D., Mr. Jas. Glover; R. M., Mr. W. F. Crowe.—"The Belle of New York," presented by Mr. J. Bannister Howard's principal company.

REPERTORY THEATRE.—L., Messrs. King and Parry.—Comedy, "Come Out of the Kitchen." Miss Mabel Edwardes appears as Olivia, and Miss Gwendolen Verschoyle as Amanda. Misses Frances Waring, Ray Parry, and Peggy Westlake also take part, as well as Mr. Bernard Copping as Burton Crane, and Messrs. Alfred Brandon, Reginald Newson, John Durant, Eric Nurden, and Arthur Young.

GRAND THEATRE.—P., Messrs. King and Parry.—Revue, "Eyes Down," toured by Mr. Billy Glen.

PALACE.—G. M., Mr. G. E. France.—Musical comedy revue, "Sparklets."

PRESTON.

HIPPODROME.—G. M., Mr. Frank Burdett.—This week Mr. Lew Lake is presenting "Jack Of All Trades." The cast includes Bob Stevens, Nancy Lorrison, Frank Harwood, Arthur Le Clerq, T. Arthur Ellis, Chas. Stevens, Louis Hunter, W. Haines-Albutt, Harry Stevenson, and Leonard Maxwell. Amongst the specialities are the Nelsonian Quartette, Jack Thomas, Wallace Orton's Boys, Leo Cudd's Jazz Band, Chas. James, and Mary McGuffin's Girls.

EMPIRE THEATRE.—This week the Preston Light Opera Company, a change to the ordinary bill of fare. Leslie Stuart's famous comic opera, "Floradora," is being presented. The principal characters, choruses, dances, &c., are drawn from local amateurs. Mrs. Horace Lingard, Mrs. Howarth (Daisy Snape), Mr. Jack Kirkham, and Miss Ada Hood fill the principal rôles.

PORTSMOUTH.

THEATRE ROYAL.—L. and G. M., Mr. Peter Davey; A. M., Mr. Herbert Ralph.—"Archibald's Afternoon," a new comedy by Ian Hay, is having a "try out" here prior to its London production. The cast includes Arthur Wellesley (Lord Cowley) and Nan Marriott Watson.

KING'S THEATRE.—L. and G. M., Mr. Peter Davey; A. M., Mr. Chas. King.—A capital bill includes Coram, Talbot O'Farrell, Franco Piper, Renee and Godfrey, Malcolm Neil, De Havilands, and the Sparkling Mozelles.

PRINCE'S THEATRE. — The popular stock company are celebrating their second anniversary at this theatre by giving a special programme this week.

HIPPODROME.—P., Variety Theatres Controlling Co., Ltd.; R. M., Mr. Claude E. Marner.—Fred Karno's "1922" is here this week.

COLISEUM.—M. D., Capt. Warrenwright. —"Hoist Yer Slacks," a nautical comedy revue in five knots, is the principal attraction here. In addition there are varieties by Ara and Zetta and Mabel and Charles Hutchins.

RAMSGATE.

PALACE THEATRE.—P., Mrs. Reeve Sanger; R. M., Miss L. M. Bridges; M. D., Mr. A. Williamson.—Mr. Jack Goodson presents the musical extravaganza "Maid in England."

READING.

COUNTY.—P., Mr. Milton Bode.—Robert Courtneidge, in conjunction with Macdonald and Young, presents "Paddy the Next Best Thing."

PALACE.—M. D., Mr. W. G. Watson; M., Mr. A. E. Burridge; Mus. D., Mr. W. Morgan.—Johnson and Bert present a comedy absurdity, "Smiling Through"; Monica Daly and banjo; Howe and Hogarth Delno; Charles Emerald and Adele Dupre, in comedy sketch, "Billeted"; Pat and Joan; The Bohemian Trio, in a musical offering.

ROCHDALE.

THEATRE ROYAL.—P., The Northern Theatres Co., Ltd.; M. D., Mr. Wm. Robinson; G. M., Mr. Otto C. Culling; R. M., Mr. Norman M. Robinson.—Mr. Lionel Bute is this week presenting the thrilling drama "The Sign on the Door." Douglas Hutchinson makes a great hit as Alan Churchill, Dorothy Reeve is successful as Mrs. "Lafe" [illegible], and Edwd. Cooper wins high pra[illegible] his latest role Regan.

ROYAL Hi[illegible] Equals, &c.—P., Jackson's Amusement[illegible] Thomas Jackson.—The musi[illegible] Bell(e)s Retold(led)" [illegible]PPODROME.—P., M[illegible] nightly, and amc[illegible]res, Ltd.; [illegible]cipal [illegible]Mr. Jare Gilbart P[illegible]rs. Hard[illegible] Dare, d How[illegible] Matto, Hi[illegible] Pavaganza, organ, S[illegible]Somerne, M. Fu[illegible]Carrol, and Eddie [illegible]y.

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ROTHERHAM.

HIPPODROME.—P., Rotherham Hippodrome, Ltd.; G. M. & M. D., Mr. G. E. Smith; R. M., Mr. Chas. Danton; Mus. D., Mr. A. Breakwell.—An attractive show is provided here in Elder Hearn's "Minstrels of 1922." A feature of the revue is the big cast of star artists.

SALFORD.

PALACE. — P., Salford Palace, Ltd.; M. D., Mr. H. D. Moorhouse; R. M., Mr. Geo. Brelsford.—C. E. Williams presents Chelsea Pensioners in "Glories of the Past"; Victor Kelly; J. H. Scotland; Barker and Tarling; Cosgrove and Burns; Pax and Serle; the Marvellous Poppescus.

ROYAL HIPPODROME.—P., Mr. W. H. Broadhead & Son; R. M., Mr. Fred Bernardo. — Pictures, Go-as-you-please Competition, also vaudeville artists, Annie Rooney, Jack Edrick.

SCARBOROUGH.

GRAND OPERA HOUSE.—P., Empire (Wakefield), Ltd.; M., Mr. G. H. Hawkins.—Hamilton Deane and Co. appear in "The Ware Case," "The Missing Volume," and Friday and Saturday in "The Wolf."

THEATRE ROYAL.—L. & M., Mr. Matt Glenville.—Albert Sember & Co. in "The Colleen Bawn," with Matt Glenville as Myles-na-Coppaleen.

SHEFFIELD.

LYCEUM THEATRE.—M. D., Mr. John Hart; G. M. & T., Mr. J. E. B. Beaumont; Asst. M., Mr. T. C. Hickson.—The Sheffield Teachers' Operatic Society are presenting the romantic light opera, "The Rebel Maid."

THEATRE ROYAL.—M. D., Mr. John Hart; G. M. & T., Mr. J. E. B. Beaumont; A. M., Mr. Maurice Mahony.—"A Case of Diamonds," Sutton Vane's gripping detective play, is the attraction here. The author plays the leading part (Hon. Charles Dorley), and is ably supported by Miss Christine Silver, Miss Diana Hamilton, Messrs. Roy Byford, Arthur Whitby, C. Marriott Watson, Robert Dalzell, and Cyril Raymond. The play is well mounted.

EMPIRE, LTD.—M. D., Mr. R. H. Gillespie; R. M., Mr. R. Sidebotham; Asst. M., Mr. A. E. Story; Mus. D., Mr. B. A. Hannah.—The second week of Mr. Harry Day's charming revue, "Crystals," is proving a big success, and throughout the seventeen scenes the fun is kept going with a merry swing. Perhaps the most notable and popular stage pictures are the four "Indian Love Lyrics," "Hallowe'en," and "Carnival." Miss Kitty Colyer and Mr. Jimmie Leslie have a big share of work, but all their efforts meet with hearty approval.

HIPPODROME, LTD.—R. M., Mr. H. C. Savage; Asst. M., Mr. Leonard P. Wright; Mus. D., Mr. William Bingley.—Mr. Jack Waller presents "Sunshine and Laughter," a musical extravaganza, on novel lines. There are ten scenes, which include The Garden City of Love, The Sailing Ship, The Coral Island, and The Jazz Parlour. The music, by Mr. Jack Waller, is tuneful, the dances and ensembles attractive, and the dresses most attractive. A strong company is headed by Wylie Watson, Billy Rego, and Gloria D'Arcy, supported by Marion Armitage, Marguerite Ronald, Ada Smart, Robert Hine, Charles Rodney, Bowman Williams, the Welsh Singers, and the Alhambra Dancers.

ATTERCLIFFE PALACE.—L., Messrs. Walker & Bennett; B. M., Mr. Arthur R. Walker.—Under the title of "Variety," Messrs. W. Fair and A. J. Cartwright present an interesting and refined entertainment by a talented company, which include Gwladys Thomas, Welsh contralto; Nellie Hill, comedienne and dancer; Betty Birtles, soubrette and dancer; Ernie Leno, comedian; Walter Langford, light comedian and banjo expert; A. George Baines, light comedian; and Harold Sinclair, baritone, and solo pianist.

SMETHWICK.

COLISEUM.—L., Mr. E. Hopkinson; M., Mr. H. Bowers.—A first-class bill is headed by "Pip" and Melinda, miniature mirth-makers, whose singing and dancing are much appreciated. Pictures complete the bill.

SOUTHAMPTON.

GRAND THEATRE.—R. M., Mr. Arthur Weston.—For the first three nights Frederick G. Lloyd presents the successful musical play, "Rose of Araby." For the last three nights and matinée, Julia Neilson and Fred Terry, supported by full London company, in the romantic play entitled "The Borderer."

PALACE.—R. M., Mr. Harry Taylor.—Six Brothers Luck present their successful musical comedy "What Next?" including Tommy Nelldon and Mabelle Thorne.

HIPPODROME. — R. M., Mr. Mark Lorne.—Dick Ray presents a new revue, "Kick Off," including Dick Ray, Ethel Tyson, Florence Thurston, and Ray's Football Girls.

SOUTHEND.

AMBASSADORS' THEATRE.—P. & M., Mr. Herbert Jay; R. M., Mr. A. E. Newton; Mus. D., Mr. T. Burrows.—Arthur Gibbons presents "Our Flat."

HIPPODROME.—M. D., Mr. Chas. Gulliver; R. M., Mr. E. H. Neighbour; Mus. D., Mr. Chas. H. Meek.—Wrangle v. Wrangle, played by a company of eight artists, including Tommy Handley and Pip Powell; Scot Gibson, comedian; Norton and Simmonds, in song harmonies; Dolly Victoria, and Brother, trick cycle act; Elsie Gregory, entertainer; George Ackroyd, flautist, and Rose Hardy, harpiste; James Hunter, society raconteur.

SOUTHPORT.

OPERA HOUSE.—P., Southport Opera House and Winter Gardens Co.; A. M., Mr. A. Walker.—Mrs. Patrick Campbell is here with a strong company in Ibsen's play, "Hedda Gabler," and is delighting crowded houses with her admirable rendering of the heroine.

PALLADIUM.—G. M., Mr. Joseph Bernard Hothersall.—The Foster Productions are presenting the latest revue, "All in One," with great success. The company includes Irene Shamrock and Prue Temple.

PAVILION THEATRE.—P., Southport Pier Co., Ltd.—Mr. Harry Warburton's Repertory Company continues to do well, and this week is presenting the following plays, "The Lion and the Mouse" and "Captain Swift."

SOUTH SHIELDS.

ALEXANDRA THEATRE.—L. & M., Mr. Will H. Glaze; S. M., Mr. L. Ernest Eykyn; Mus. D., Mr. David Hird.—The Alexandra Players enter upon their fortieth week of repertory, with a revival of "Sapho," including Miss Betty Seymour (Mrs. Will H. Glaze) in the title-role, a part she has made a special study of, and in which she starred the provinces for some years. She is ably supported by Denbigh J. Douglas as Jean Gaussin and Robert Monteigle as Flambant. Mr. Will H. Glaze contributes a lifelike study of the dissolute Uncle Cæsar.

EMPIRE THEATRE.—P., South Shields Empire Palace Co., Ltd.; G. M., Mr. Harry Esden; R. M., Mr. J. Taylor Lawson; Mus. D., Mr. Joseph Campbell.—Harry Slingsby presents the revue, "Oh! Laugh." The cast includes Ford and Lewis, Dorothy Pinhoe, Tom Maynard, and Lawrence Tiller's Six Sparkling Belles.

PALACE THEATRE.—P., High Shields Palace Theatre Co., Ltd.; M. D., Mr. J. J. Gillespie; R. M., Mr. John McColl; Mus. D., Mr. Harry Verd.—Mareski, the crazy fiddler and his singer; the Williams, in a speciality act; and pictures.

QUEEN'S THEATRE. — P., Borough Theatre Co. (South Shields), Ltd.; M. D., Mr. John Thompson; G. M., Mr. James Johnson; Mus. D., Mr. James Todd.—A grand operatic festival is presented by the Ilott Quartette, in Gems from Grand Opera. The ensemble includes Miss Marguerite Destella, soprano; Signor Enrico Muzio, tenor; Mr. Sidney Ilott, baritone; and Miss Johanna Selden at the piano. A picture programme is also given.

STIRLING.

ALHAMBRA.—M. D., Mr. Jack M. Calder; R. M., Mr. R. Richardson; Mus. D., Mr. Jas. Running.—Dora Lindsay, comedienne; Stuart Forbes, Scotch comedian; Ellice and Dee; Jack Cunard and Sister; McGrath and Co.; the Buckleys.

STOCKPORT.

THEATRE ROYAL.—Sole Owner & M., Mr. Charles Revill; A. M., Mr. John Revill; R. M. & S., Mr. Charles Revill, junr.—The D'Oyly Carte Opera Company, in Gilbert and Sullivan operas.

HIPPODROME.—L., Mr. William Swire; M., Mr. E. J. Lyons.—Albert and Rogers, New Zealand artists; Dolly Ross, comedienne; Nokes and Dinah, coloured entertainers; Jimmy Loft, comedian; McPherson and his piano-accordion; Dale and Williams, comedy entertainers; and Eileen and Marjorie.

STOCKTON.

HIPPODROME. — P., North E. Entertainments, Ltd.; M., Mr. H. B. Metcalfe; S., Mr. G. V. Stainton; M. D., Mr. P. Ferri.—Messrs. Geo. Grossmith and Co. are presenting the perennial "Chu Chin Chow."

STOURBRIDGE.

NEW ALHAMBRA THEATRE.—L., Messrs. Gare & Wallace; M. D., Mr. Handel Timperley.—"Tense Moments from Opera," and pictures.

SWANSEA.

GRAND.—L., Miss Gertrude Mouillot; R. M., Mr. T. Byrne.—Messrs. Walls and Henson, in conjunction with J. Bannister Howard, present "Tons of Money."

SWINDON.

EMPIRE.—P., The Wiltshire Entertainments Co., Ltd.; M. D., Mr. Alfred Manners; A. M., Mr. Alfred Manners, junr.; Mus. D., Mr. Oswald Bentley; S. M., Mr. Jack Duck.—The George Edwardes' company in "Sybil" is here for the first time this week, the cast including Miss Dolly Varden (in the name part).

SUNDERLAND.

EMPIRE.—P., Sunderland Palace Company; G. M., Mr. Harry Esden; R. M., Mr. A. E. Barnes; Mus. D., Mr. H. Elliott Smith.—A George Edwardes' company is presenting the new musical play, "The Lady of the Rose," and the bookings are heavy. The cast includes Herbert Langley, Vyvian Pedlar, Fred Russell, John Hagan, Connie Walter, Wynne Bronte, and Edith Cecil.

KING'S. — P., Messrs. Thompson and Collins; R. M., Mr. E. Jefferies; Mus. D., Mr. W. Hugh Jones.—Pictures. Vaudeville is provided by Bert Errol, female impersonator, and Ray Hartley, dancer, with Gordon Stewart at the piano.

THEATRE ROYAL.—G. M., Mr. Harry Esden; R. M., Mr. Richard L. Griffiths; Mus. D., Mr. E. Field.—Frank E. Franks presents the second edition of "Take a Rest," an amusing musical comedy in an Irish setting. The company is a complement of thirty, and includes Barney Lands, Jimmy James, Andrew McManus, Joy Fane, Betty Evans, and Tom Segnam.

PALACE. — P., Mr. A. G. Hamilton; R. M., Mr. W. Gillespie; Mus. D., Mr. Frank Hubble.—Pictures, and varieties by Ralph and Leo, musical acrobatic clowns.

TORQUAY.

THEATRE ROYAL.—M. D. & Licensee, Mr. W. H. Mortimer; Secretary, Mr. Arthur Pearse; Mus. D., Mr. H. E. Crocker.—The attraction this week is Mr. Nelson Keys' production of "Polly With a Past," in which Miss Gwyneth Keys makes a fascinating figure as Polly, her bright style and vivacity installing her at once as a favourite. She is assisted by a capital company, which includes Mr. Richard Cooper and Mr. Dudley Parfitt.

PAVILION.—G. M. (for the Corporation), Mr. Charles G. Price; Mus. D., Mr. E. W. Goss.—To-day two special concerts are being given by Sapellnikoff, the

(*Continued in next column.*)

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SCENIC GOSSIP.

Mr. Arthur Pullinger's wreck scene stands out among eight compositions of great magnitude and interest in "There and Back," the revue which Mr. Herbert Darnley and Mr. R. H. Wellesley are running. Mr. Pullinger is busy on two pantomimes for Mr. Brydon Phillips. He is also co-operating with Loveday and Higson on a futuristic show, which Mr. A. L. P. Palombi will shortly produce.

Harold Gibbons is preparing a sumptuous scenic equipment for the Kennington pantomime.

Mr. James A. Hicks, so long at the old Princess's, is preparing a new background for the Ten Loonies. The borders suggest bars of music of heroic size, with the refrains of "Pack Up Your Troubles" and "Smile, Smile, Smile."

Mr. J. Crosbie Frazer's paint-rooms are thronged with assistants at work on a "Cinderella" pantomime for the Alexandra Palace Theatre. Mr. Frazer is supplying the scenery for the St. James's production of "If Winter Comes."

Three sets for Mr. Jack Buchanan's production of "Battling Butler" will be painted under the direction of Loveday and Higson by different artists, John Bull, Arthur Pullinger, and E. Humphries.

J. W. Cawdery and Company are making a specialty of a spring dance floor, with which the seats of an auditorium can be instantly replaced.

Conrad Tritschler, whose Old Bailey scene in "The Balance" is so much admired, is at work on several elaborate models for the new Walls and Henson production.

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(Continued from preceding column.)

famous pianist, who is assisted by Miss Glady Mogers, the well-known soprano. For the remainder of the week the band of the Royal Marines, under the direction of Lieut. O'Donnell, is paying a welcome visit.

WARRINGTON.

COURT.—G. M., Mr. Harry Warburton.—Messrs. Macdonald and Young present "The Lilac Domino."

WESTCLIFF.

NEW PALACE.—P. & M., Miss Gertrude Mouillot; R. M., Miss Florence Dean; Mus. D., Mr. Adam Seebold.—Mr. Charles Doran and his Shakespearean Co., in "The Merchant of Venice," "Twelfth Night," &c.

WEST HARTLEPOOL.

EMPIRE THEATRE.—P., West Hartlepool Empire Palace, Ltd.; M. D., Mr. J. J. Gillespie; G. M., Mr. Harry Esden; R. M., Mr. H. F. Cornforth.—Appearing here is Mr. Frank Laurance's company, in a musical comedy revue, "My Pretty Maid." There is a full chorus and a strong cast.

GRAND THEATRE.—P., Grand Empire Theatres, Ltd.; G. M., Mr. Stanley Rogers; R. M., Mr. Charles E. Linney.—A visit is paid here of "Bull-Dog Drummond." The title-rôle is played by Reginald Nugent, and the sinister Dr. Lakington by Bellensen Powell.

WOLVERHAMPTON.

GRAND THEATRE.—S. L. and M., Mr. E. H. Bull; Mus. D., Mr. A. Jackson.—Lionel Bute's company, including J. W. Austin, C. Read Night, Kathleen Kilfoyle, H. Saxon-Snell, and Audrey Dale, in "Bull-Dog Drummond."

HIPPODROME.—M. D., Mr. Chas. Gulliver; M., Mr. J. Kilgour; S. M., Mr. S. Mayo; Mus. D., Mr. A. Grimmett.—Ben Osborne and Nollie Perryer in "Characterisms"; Hanlon Bros. in their pantomimic absurdity, "The Station Hotel"; Tom Stuart; Mary Marlowe; and Earl Thursten. Stradus and Dolly; Maisie Ayling; John Alex Bros.; and Harry Bedford.

THEATRE ROYAL. — P., Kimberleys, Ltd.; M. D., Mrs. F. G. Kimberley and Miss Ruby Kimberley; M., Mr. Jack Thomas; Mus. D., Mr. H. Bradley.—The Sydney Syndicate present the super-revue, "Jingles," with a star cast, including Jack Herbert, Jack Gee, George Spry, Irene and Eric Le Fre, Georgina Fischer, and Hylda Baker.

WORCESTER.

THEATRE ROYAL.—P., Tours, Ltd.; L. & M., Mr. Arthur Carlton, C.B.E., J.P.; R. M., Mr. Tom Bell; Mus. D., Mr. J. W. Austin.—This week's variety programme includes Miss Zona Vevey and Mr. Max Erard, with his wonderful organ.

YORK.

THEATRE ROYAL. — M., Mr. Percy Hutchison; A. M., Mr. Follett Pennell.—Dee Gee Tours present their principal company in "A Bill of Divorcement," with the cast including Gordon McLeod and Dorothy Manville.

EMPIRE.—M. D., Mr. William Peacock; R. M., Mr. Fredk. Stafford.—Thos. F. Convery presents "Cheerful Days," in which Albert Burdon, Bud Ritchie, Pattie St. Clair, and other favourites appear.

WHO'S WHO IN SCENIC ART.

OLIVER P. BERNARD.

By T. A. BINGHAM-SEDGWICK.

Mr. Oliver P. Bernard enjoys the unique distinction among scenic artists of having had conferred upon him the Order of the British Empire. He was also awarded the Military Cross.

Mr. Bernard was born on April 8, 1881, the son of a famous actor and manager, Charles Bernard, one of the oldest and most esteemed members of the Savage Club. Charles Bernard's memories took him back to the earliest days of the music hall. His voice was a fine baritone; and he took part both at the Canterbury and at the Oxford in the operatic selections which were so prominent a feature of Charles Morton's programmes. It was as one of these "operatic selections" that Gounod's "Faust" was introduced to England. Charles Bernard was the pioneer of English minstrelsy. The troupe which he formed, in connection with William Vestris, had the honour of appearing before Queen Victoria at Balmoral. Bernard delighted Her Majesty with a pathetic rendering of "Just Before the Battle, Mother."

Afterwards he devoted himself to theatrical management, in Glasgow, Edinburgh, Dublin, Manchester, Newcastle and Carlisle. At all of his theatres he carried on business in the fine style. Manchester playgoers still speak of the exquisitely beautiful *mise-en-scène* of a drama which he produced there, "A Nine Days' Queen," based on the pathetic story of Lady Jane Grey. He toured comic opera, and gave the late Florence St. John one of her earliest engagements, likewise Violet Cameron. But probably Charles Bernard took the deepest interest in the excellent Shakespearean company which exploited Miss Annie Alleyn, whom he eventually married, and whose premature death robbed the stage of an actress of the greatest charm and promise. Her Juliet is unforgettable. Miss Alleyn bore him four sons and one daughter. A younger Charles Bernard, who died last January, was also a well-known scenic artist. Another, Bruce Bernard, was killed in the recent war. It was a curious coincidence that Charles Bernard, returning to his old love, should be Augustus Harris's manager when the Palace was opened as a music hall, and that he should be succeeded there, when he was stricken by fatal illness—by Charles Morton!

At sixteen Oliver Bernard began his theatrical career, at the Theatre Royal, Manchester, in the property room. He was apprenticed to his cousin, Fred le Maistre, who encouraged him to address himself to the study and practice of scenic art. Mr. Bernard came to London, working for the late Walter Hann, for Thomas E. Ryan, and for Harry Brooke, at Covent Garden. With Thomas Ryan he went to America, and, at the new Amsterdam Theatre, helped to paint the scenery for "The Prince of India." Accepting an engagement with Klaw and Erlanger, he travelled through the United States during four and a half years. Then he spent two years at the Boston Opera House, with Henry Russell.

Oliver Bernard tried to join the Army, but was repeatedly marked disqualified for military service owing to defective hearing and stature. He thought of crossing to the States, to join a foreign legion, but failed again; so he boarded the "Lusitania" and was torpedoed on May 7, 1915. After many vicissitudes he landed in England and got a commission as a lieutenant in the R.E., landing in France in January, 1916. He was wounded in October of the same year. After having served on the Western and Italian Fronts he was demobbed in March, 1919, and thought it was time to get back to the peaceful arc of scene painting. He was awarded the Military Cross in December, 1916, and the Order of the British Empire in 1919. During the war he rose to the rank of major, serving on the staff of the 2nd Army under Plumer. He returned to England; and equipped the Thomas Quinlan Opera Company for a world tour with thirty-two operas; then became resident artist at Covent Garden. When the war broke out he tried to enlist.

Oliver Bernard served nine months before the mast of a Norwegian barque. He navigated the Baltic to its northernmost point. He has crossed the Atlantic thirteen times.

He has painted a good deal of scenery for Arthur Collins in his time. One of the scenes now in "Decameron Nights," the Monastery, is his work. He was re-engaged at Covent Garden for Sir Thomas Beecham's last grand opera season. He is now scenic designer and adviser to the British National Opera Co. The coloured designs which adorn his studio at Chelsea are deeply interesting, notably "The Burning of all Artists." His work always correct, shows startling originality. Recall Albert de Courville's "Whirligig," "Joy Bells," "Pins and Needles," and Leon M. Lyon's "Brown Sugar." His last creations for "The Ring," which the British National Opera Company produced at the Colston Hall, Bristol, early in September are simply wonderful. His favourite play is "Romeo and Juliet." His favourite musical drama, "The Ring." His recreation is riding. His clubs are three—the Savage, the Arts Club, and Chelsea Arts Club. His address is 22B, Mulberry-walk, Chelsea. His painting rooms are at 7, Newport-street, Lambeth. And if you want to know any more, ring up 5886 Kensington.

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THE FILM WORLD TO-DAY.

By W. G. FAULKNER.

There are signs of a coming famine in programme pictures. America, to whom the exhibitor looks for a plentiful supply of feature films—indeed, for practically 90 per cent. of them—is producing fewer each month, and there is now a real difficulty in getting that sufficiency which enables the exhibitor to exercise his judgment from a wide choice of subjects.

Producing concerns in America are losing money on the programme picture, and are concentrating upon a few big productions which most of them are taking care to exploit here through their own organisations, leaving the programme pictures to British renters, some of whom are turning to German and Italian productions.

The prospect of a scarcity of films will be stoutly denied by renters, but exhibitors are not likely to dispute the fact that there are prospects of a scarcity of good films, pictures that are of sufficient merit to make a stir in any district in which they are shown.

Fortunately, British firms are raising the standard of the programme picture, and are helping to fill the gaps.

The essence of real entertainment is novelty. The successful entertainer is the man who can make his patrons feel that they want more. There is nothing easier in the world than to give your patrons film indigestion. A man who had the same kind of food for every meal would soon be in the hands of the doctor. The art of composing a good programme of pictures is as great as that of composing the dishes for an enjoyable dinner. And that depends upon the diner's idea of enjoyment.

Reprints are Coming.

The increasing scarcity of really good films and the public demand for them is shown by the number of reissues and revivals of pictures, some of which are seven, eight, and ten or more years old. These pictures were the best of their kind during the period of their first showing on the screen, and time has proved that like the good novel, they will bear reprinting.

Thus last week we had a revival in "Tillie's Punctured Romance," one of the earliest of all Chaplin pictures, and a reissue of "The Tarantula," a Vitagraph production which dates from the time when J. Stuart Blackton was the producer for that company. During the month we have had five reissues, the majority of which possessed the high entertainment value which justified their reissue.

Photography, acting, direction, and the much-praised continuity, in spite of a vigorous use of the scissors, were equal to most of the feature productions of to-day, and as for the stories, the majority were miles ahead of the average story we get in the average American picture to-day.

America Starved for Stories.

Discussing the story point of view with an American producer a few days ago, I learned that America was starving for stories. It has been felt for a long time by exhibitors that the stories in most American films were never worth the money and brains spent on filming them.

British productions suffer less from uninteresting stories than do Americans, but we are getting well towards the end of our tether. The novelised film has nearly had its day. British producing concerns are no longer buying bundles of novels, throwing them at a scenario writer, and asking him to make one story out of ten, as one did not so very long ago. They are buying more cautiously and very rarely, and are encouraging writers to write good film stories.

How to Get Good Stories.

Film producing concerns will have to deal faithfully, honourably, and generously with story writers before the quality of the film story improves all round. Some concerns make a point of doing this, and their reward is found in the great appreciation of the public and, of course, in increased financial success, for the average exhibitor is not such a fool that he doesn't know a good story when he sees one.

He is not to be caught nowadays with the tricks of the old fair showmen. And still less is he to be caught with the bunkum that shouts from the advertising columns of the daily Press that "this is the greatest picture ever produced." There is no such thing as the greatest picture; there never has been, and there never will be.

The "Greatest" Ever.

I saw a picture advertised the other day as "the greatest ever produced." Its owners know that this is not true. It is not even a great picture, if the word great has any meaning at all. Another really good picture which a concern tried to put over in Central London, went down "phut," but in the suburbs, with keen competition between a number of houses showing it, it achieved an extraordinarily successful triumph everywhere. What is "a box office attraction" in one area is not necessarily so in another, and vice versa. The wise exhibitor sells to his public what he knows they want and will buy.

Foolish People and "Foolish Wives."

"Foolish Wives" has been banned at Manchester, which has ideas of its own on what is proper or improper. The history of the action which led to the banning of this picture would make a funny story if it were told as it really happened. In banning "Foolish Wives" the Mancastrian authorities have made themselves look foolish, for other towns in the North, ready to follow the lead of Manchester, have seen the film and laughed at the Mancastrian timidity—a kindly word, and wondered who has been pulling the Mancastrian leg. Most of us know.

"The Green Caravan."

Edwin J. Collins' production of "The Green Caravan" for Granger-Masters, and shown the other day at the New Gallery Cinema, proved that in point of technical excellence, Mr. Collins had nothing to learn from America. Throughout, the photography and direction were excellent, especially considering the quality of the story, which is just one of those romances which could only exist in the brain of the writer, clever enough to gloss over in subtle language the improbabilities of many of the happenings.

The Story.

The story briefly told is this. An English lord who had a love affair with a chorus girl decided he would marry a woman of his own station, in love with his cousin and heir. The woman, however, preferred the money and title of the lord, and her lover left home and joined a camp of gipsies, where he fell in love with the gipsy princess, played by Catherine Calvert.

On the morning of the wedding—the gipsy having cursed the other woman for running over her dog—the lord went out for a gallop, was thrown and killed.

As soon as the cousin knew he was the heir he left the gipsy camp, entered upon his estate, and was just as good a lord as the other. The other woman, cheated of her husband on the day fixed for the wedding, married a middle-aged American.

Do Clothes Make the Lady?

The gipsy sought out her late lover, was transformed by clothes into a lady, and actually handed over to the other woman to bring out. After many ups and downs, the gipsy princess and her lordly lover were united in matrimony, and spent their honeymoon in a green caravan.

In towns and places where they love romance, no matter how wildly improbable the story may be, this picture will give all the satisfaction wanted. It is a pretty novelette in pictures. As such it is highly successful, and if one is inclined to laugh at the jumps over which the author skips with such ease, one must remember that novels leave so much to the imagination that the producer has to put pictures in to fill up the gaps. It is so with nearly every novel film not written with a view to its ultimate appearance on the screen, and in that sense "The Green Caravan" is just as good as most of the novels that are filmed.

A Sound Sob Story.

There is no disguising the fact that "Mother Love," shown by the Anchor Film Company, has got what the Americans call heart punch. For real human interest it is one of the best films I have ever seen for a long time. A pathetic story of a mother's undying love for her children, it is presented with much skill and feeling and in a way that people of all ages will welcome. The acting was never overdone, as is so often the case in these "sob" stories. A clean, wholesome, rather sad story, Vivian Martin, the clever actress, drew the handkerchiefs from the pockets of the most case-hardened spectators, and made them use them.

The story begins with a strike in the year 1895, goes on to show the hardships borne by the strikers' wives, the changing of newly-born children, one of whom falls in love with the daughter of the man who organised the strike of 1895. The unravelling of the mystery surrounding the parentage of the young man is well done, and the story, fortunately, and rightly, ends happily.

Katherine as a Southern Beauty.

"White Shoulders," with beautiful Katherine MacDonald as the star, is a story, with a Southern flavour, shown by Associated First National in their private theatre. It is hardly necessary to say that it is well produced both as regards photography and acting.

And, fortunately, it leaves a little to the imagination, to the common sense of the spectator, which is far better than screening things that want a lot of believing.

Where Murder Doesn't Matter.

Virginia Pitman, known as "White Shoulders," and played by the beautiful Katherine, is troubled with a mother who believes in marrying for money. In other words, she put her daughter up on the matrimonial auction block. The wealthiest man in Virginia tries to buy her; she refuses him, he makes some disparaging remark about her, whereupon her brother shoots him dead.

But one murder doesn't cure the avaricious lady of her love for money. Another rich man is brought to the block, and Virginia agrees to marry him, but he, hearing that her brother is on trial for shooting her would-be lover, drops out of the running.

The third and real lover comes at last, and, paying no heed to scandal, decides to marry her. A chapter of accidents, one of which gives us quite a good thrill, is followed by a meeting of brother, out on bail, and sister, and we have to imagine that there are wedding bells, and not bother ourselves whether the brother gets punished for killing the man who had spoken ill of his sister. Down South such things apparently do not matter.

Kentucky—Enough Said!

Another film of the Southern States life, and founded on the old song, "My Old Kentucky Home," was shown by the Wardour Film Company last week. This is real Kentucky. There are good racing scenes, for which this State is noted, with the usual racing crooks, who provide many laughs. The whole picture is sufficiently well done to hold the interest to the last.

Blackmail In the South Seas.

"Paid Back," a Universal attraction shown in European's private theatre last week, commends itself to one's liking by the beautiful South Sea Island scenes.

A woman married to a man whom she does not love saves a girl from a blackmailer, but compromises herself in doing so, with the result that her husband will have nothing more to do with her. She goes to the blackmailer to beseech him to tell the truth. He replies by asking her to go to the South Sea Islands with him, professing his love for her. She decides to go as his sister. Result: complications, falling in "love," planned elopements, and so on, until the truth comes out. When truth triumphs, and not until then, everybody is happy.

The photography, especially that of the South Sea Islands, gets the story over. It is just one of those films in which the director and the photographer make the picture. The story seems to be written to fit in the scenes.

"Tillie" Redivivus.

As for "Tillie's Punctured Romance," the Unity Film told us on the screen that they now hold the world's rights. I dare say Chaplin has heard the news with much pleasure, for we all know how he likes his earliest efforts for the screen. There is no need to say anything about the picture, which has been re-issued before. It is unadultered slapstick, which people like, notwithstanding the highbrows.

Advertising Films.

Cinema Publicity Service showed a number of advertising films at the West End Cinema, and made no pretence that they were anything else but pure advertisement, although there was much that was interesting in most of them.

It is claimed that these advertising films show very good results to the advertiser, and evidence was given to prove that statement. There certainly seems a big field for this kind of film, providing always that the audiences do not mind, say, ten or fifteen minutes of their time being taken to show them the virtues of somebody's productions.

Whether these pictures should be shown is purely a matter for the exhibitor. If his patrons will stand for it, there is no more reason why he shouldn't sell a space on his screen than the newspaper proprietor should sell spaces on his pages to advertisers. You don't refuse to buy a newspaper because its pages contain advertisements, nor refuse to go to a variety hall because the drop curtain is covered by advertisements or the operator shows advertising slides before the show.

Here and There.

Henry Edwards has just completed a new Hepworth film, called "Lily of the Alley," story by himself. Other Hepworths practically complete are "Pipes of Pan" and "The World of Wonderful Reality."

Grangers' "Laughter and Tears" is getting an excellent reception in the country.

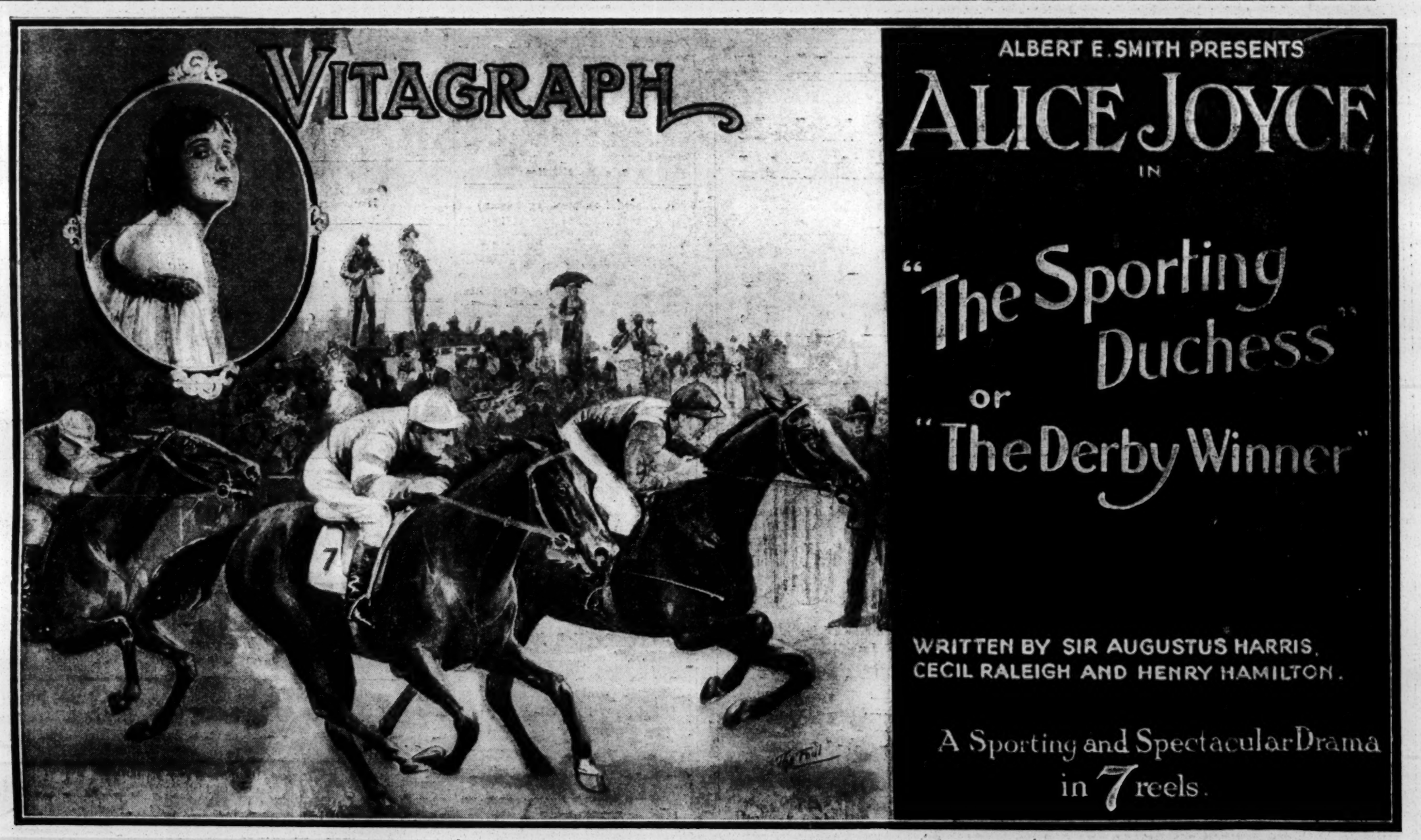
To exploit "Squibs Wins the Calcutta Sweep," shown at the Finsbury Park Cinema this week, Mr. E. H. Lundy chose one of his patrons—a double of Miss Betty Balfour—and arrayed her in the famous Piccadilly flower girl costume. From her basket she handed thousands of leaflets to patrons telling of the coming and showing of this famous and popular picture.

Dacia, who was premiere danseuse in "Chu Chin Chow" for four and a half years, and is now only twenty-one, has just played in her first film, "Weavers of Fortune," for Grangers.

Next week the Granger-Davidson film, "A Sporting Double," will be shown in London cinemas. It was screened in Rangoon three months ago.

The Scala Theatre opened last Monday night with the German film, Passion," the first German film to be shown in this country since 1914.

"Monte Cristo" opens at the New Gallery next Monday.



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IN THE SUBURBS.

"THE BAT."
At Wimbledon.

Playgoers may be assured that they will get their money's worth, and more, in witnessing that wonderfully clever American detective drama, "The Bat." It is creepy, weird and eerie to a degree, with just a leaven of humour, which is wanted to relieve at times the intenseness and strain. The tableaux at the close of each act are remarkably fine, and bring down the curtain to applause, and almost relief. The acting of Mr. Gilbert Miller's principal company could not be surpassed, for the impersonation of every character is exactly fitted to represent the part allotted. Miss Edith Hunter as Miss Cornelia Van Gorder is the charming maiden lady who is possessed of plenty of wit, also determination. Miss Diana Caird is very pleasing as the ingenue sweetheart, Miss Dale Ogden; while too much praise cannot be given to Miss Nellie Sheffield, who causes screams of merriment as the servant Lizzie, terrorised by the sights and sounds she sees and hears in that abode of mystery and uncanniness. Mr. F. Bellenden Clarke as Anderson, the detective, played the part with much skill and quiet humour. Mr. Harold B. Meade was splendid as Dr. Wells. Mr. Bernard Jukes as the Japanese manservant Billy, deserves much commendation for his clever character sketch. Mr. Edgar Vincent as Brooks was all that could be desired. Mr. Arthur Goullet and Mr. Fred Rivenhall, in the smaller parts of Richard Fleming and Reginald Beresford respectively, did well, and Mr. Albert Sinclair as the Unknown Man was excellent.

"STOP THAT NONSENSE!"
At the Elephant.

Musical Comedy-Revue, in Eight Scenes, Written by Hood and McGregor, Music by James Holden and Others, Produced for the First Time in London at the Elephant and Castle Theatre on Monday, November 27.

Ralph Weston ..... Vernon Drake
Annah Hannah ..... Elsie Maynard
Drink-Beer ..... V. Rollins
Hannah Annah ..... Bob Cromwell
Elsie Wardell ..... Julia Noel
Gladys de Vere ..... Miss Bell
Hughie and Jimmy ..... McGregor and Hood

A pleasant concoction of song, dance, and low comedy is the most apt description one can find for "Stop That Nonsense!" Presented by the John D. Robertson Enterprises, it made its bow to a London audience at the Elephant and Castle on Monday, and received a very cordial reception. The "book" is the work of the principal comedians, McGregor and Hood, and these two worthies ably exploit two of the children of their brains, Jimmy and Hughie, with gratifying results from the mirth-provoking point of view.

Hannah Annah's frantic efforts to secure a spouse form the basis of the plot. Hannah is no beauty, though romance is in her soul. Her features do not charm the eye of man, and a nice little bank balance of £20,000 fails to make up her beauty deficit. In bald language, the stronger sex liked her money, but could not stand her face. Intermingled with Hannah's chase for romance is a pretty little love story of Ralph Weston of Annah Hannah. The names, you will notice, are very similar—just a difference of aspirate. But the faces of the ladies concerned are very, very different. However, there are complications, for which the names, *not* the faces, are responsible.

Mr. James Holden has provided plenty of material for the artists with his tuneful score. Now for the cast. McGregor and Hood in Hughie and Jimmy have already been referred to. Bob Cromwell makes a screamingly funny figure of Hannah Annah, the lady in search of love. Miss Elsie Maynard is a charming heroine, and no wonder Ralph Weston, capably played by Vernon Drake, who is a sprightly light comedian, fell in love with her. V. Rollins, Julia Noel, and Miss Bell also do well in their respective rôles.

The capital specialities of McGregor and Hood, and the singing and dancing of The Eight Ritchie Girls add to the attractiveness of an enjoyable production.

"PEDLAR'S PIE."
At Watford.

Mr. Louis Rihll's revue "Pedlar's Pie" is the attraction this week at the Palace Theatre, and the audience are treated to a series of episodes, into which the ingredients of sentiment and humour are judiciously interwoven. One particularly striking item is "An Egyptian Opera," presented in a burlesque manner, with delightful music and a picturesque setting. "A Lullaby, with 'orchestral' accompaniment," gave Eric Woodburn, Stanley West, Louis Rihll, and Cynthia Cooper an opportunity of contributing generously to the fun. "The Song of the Tinker" (impersonated by Louis Rihll, assisted by Madge Gregory as a flower-girl), with its sentimental dialogue, shows the former to distinct advantage as an artist of exceptional versatility. Mr. Stanley West gave a very humorous impersonation of a major and judge of an episode in which Louis Rihll was searching for "talent." "Cupid in Starch and Corduroy," in which Eric Woodburn and Doris Nichols appeared, was another cleverly worked interlude. Pat Thayer's "An Invitation to Smoke," was presented in a novel and attractive manner. Billie Dixon's song, "Little Papoose," was immensely popular, and so was Madge Gregory's delightful rendering of "Songs that Live." The finale, entitled "The Four Seasons," allegorical and actual, is noteworthy for the charming and appropriate costumes worn by the ladies of the company.

"A MORMON'S BRIDE."
At Stratford.

Play in five scenes, by J. Baker Howard. Presented for the first time in London by the Anti-Mormon Society of Great Britain, at the Theatre Royal, Stratford, on Monday, Nov. 27.

Silas B. Hooker ..... J. Baker Howard
JoXhn Steel ..... James Hart
Willie Preston ..... Henri J. Stewart
Tom Whyte ..... Leonard Wallace
Bishop Traynor ..... Leonard Wallace
Hyram Thorpe ..... Sydney Lennox
Lilian Whyte ..... Marie Wayne
Rachael Hooker ..... Doris Macdonald
Annie Watts ..... Louie Lenora
Mrs. Whyte ..... Lena Brand

This play is admittedly propaganda, and is claimed to be the greatest exposure of Mormonism ever written. It is stated that every Mormon quotation in the play is taken from the Mormon Book of Doctrine. Mr. J. Baker Howard, in an interlude, lectures on the Mormon faith, and gives some interesting, not to say astounding, facts. Not only is Mr. Baker Howard the author and the lecturer. He also plays the rôle of Silas B. Hooker, the Mormon elder of the piece, and plays it with a force that carries conviction. Miss Marie Wayne acts with distinction as Lilian Whyte, the wily Mormon's intended victim. Miss Lena Brand makes a pathetic figure of Lilian's mother, Mrs. Whyte, and Mr. Leonard Wallace works convincingly in the dual part of Lilian's father, Tom Whyte, and Bishop Traynor, of Salt Lake City. Mr. James Hart is very natural as John Steel, Lilian's lover, who saves her from the Mormon's clutches. Miss Doris Macdonald plays Hooker's wife with statelliness and pathetic grace. Miss Louie Lenora and Mr. Henri J. Stewart provided many touches of genuine comedy, and proved also a good singing couple, being ably assisted by Sydney Lennox, as a waiter.

"BULLDOG DRUMMOND."
At Brixton.

That thrilling play, "Bulldog Drummond," which had such a successful run at Wyndham's Theatre with Gerald Du Maurier in the name-part, is being presented this week at Brixton by Mr. Lionel Bute. The cast is an extremely capable one, and the play had a very hearty reception on Monday evening.

Mr. Tom Shelford played the part of "Bulldog Drummond," the devil-may-care and affable ex-officer, with rare distinction. The villains of the piece—to wit, Carl Petersen and Dr. Lackington—were very forcibly portrayed by Messrs. Alfred Goddard and Edmund Willard respectively. Miss Jane Grahame as Phyllis Benton made a delightful heroine, and Miss Judith Nelmes scored as Irma Peterson, the adventuress. Messrs. Guy Miller and Terence Downing were a couple of funmakers, who did all that was required of them well; whilst in minor rôles Messrs. Charles Farrell, Charles Wade, and Stephen Jack ably maintained the very high standard of acting.

"SEVEN DAYS' LEAVE."
At Royal Artillery, Woolwich.

That amusing and thrilling play, "Seven Days' Leave," is being staged here this week. In the hero, Captain Terence Fielding, Mr. Hilliard Vox has a part which suits him well, and the same may be said of Josset Ellis as Lady Mary Heather. The character of the spy is played to perfection by Wyn Wheeley, first her powers of deception, and lastly her passionate courage, being brought out with dramatic force. Colonel Sharrow, of the Intelligence Department, has a first-rate impersonator in Hugh Montgomery, and John Burton well sustains his rôle of Vicar of Hampton Sandy.

"WOMAN TO WOMAN."
At Stoke Newington.

The Dee Cee Tours are presenting this week at the Alexandra Theatre, Stoke Newington, Michael Morton's play, "Woman to Woman." In the leading rôle of Deloryse, the French star danseuse, Miss Margot Drake gives an adequate representation. Mr. Terence Maxwell as David is excellent, but in the last act, when he appears as the son, his make-up is hardly youthful enough to distinguish him from "the old man" himself. Miss Ormond Wynn as Mrs. Anson Pound holds her own in the two poignant "woman to woman" scenes with Miss Drake, while the pleasant manner and clear enunciation of Mr. Heaton Grey as Dr. Gavren are invaluable. That experienced and versatile actor, Mr. Graeme Campbell, who plays the minor part of Mason (the man-servant), also undertakes the more important task of stage manager.

Lace, real lace, weaved on the cushions and bobbins of the picturesque Bucks cottage workers into innumerable designs for the trimming of almost anything from handkerchiefs to teacloths, is a fascinating way of solving the "Christmas present problem." A dainty handkerchief manufactured from the finest of lawn and bordered with the pretty "spider design" hand-made lace of about an inch and a half wide, may be had for the moderate price of 3s. 6d., from the directress, Mrs. Armstrong, Bucks Cottage Workers' Agency, Olney, Bucks.

THEATRE ROYAL, WINDSOR.
The Phillips' Opera Company.

H. B. Phillips' Opera Co. opened on Monday with the popular double bill of "Cavalleria Rusticana" and "I Pagliacci." The conducting during the week is shared by Messrs. Anthony Collins, Thos. McGuire, and Julian H. Clifford. Owing to the indisposition of Mr. Parry Jones, the part of Turridu was filled by Mr. Furness Williams, who displayed his vocal talents to great advantage, the audience showing their approval in emphatic style. Miss Eileen Moody as Santauzza gained high praise for her fine impersonation, her rich voice being most effective. Mr. Wilfred Davies excellently sustained Alfio, whilst the Messes Hilda Birks and Phyllis Bain were admirable as Lucia and Lola.

The cast of "I Pagliacci" was also in capable hands. Miss Eileen Moody as Nedda scored a decided success, singing with spirit and expression. Mr. Furness Williams created a favourable impression as Canio. Tonio had a clever exponent in Mr. Frank Clarke, and Mr. Wilfred Davies portrayed the rôle of Silvio with marked ability, whilst Mr. Leslie Culmar made a good Beppe.

On Tuesday "Tannhauser" was presented, and "Carmen" last night.

Miss Sybil Ward gave at the King George's Hall, Caroline-street, W.C., with the assistance of Mr. Sam L. Hasluck, a varied and delightful entertainment. She commenced (appropriately costumed) with Tennyson's beautiful poem, "The Lady of Shalott," to a piano accompaniment carefully played by Miss Dorothy Hepple. One of the principal items in the programme was "Snapshots from Shakespeare." In this Miss Ward gave impersonations both remarkable and fascinating. Miss Ward's last appearance was as a young wife in an amusing sketch called "The Cloven Hoof," which she played with Mr. Hasluck.

On Thursday next, at Queen's Hall, the third concert of the Royal Philharmonic Society takes place. The programme will be conducted by Albert Coates.

GRAYSTOKE PLACE PLAYERS.
Ambitious Amateurs.

During the sixteen years of its existence the Graystoke Dramatic Club has devoted all its attention to the production of old English comedy, and it was therefore not surprising that, with all this experience, its performance at the Birkbeck Theatre, Fetter-lane, on Saturday, of Mrs. Hannah Cowley's famous old play, "The Belle's Stratagem," obtained a very considerable measure of success. The success of the performance as a whole was more remarkable than that of any individual member of the company, and reflected much credit upon the producer, Miss Constance Newell. The fifteen scenes were rattled through in admirable style, the result being an entertainment of real merit that gave obvious delight to a crowded audience. The play was performed with merely a background of green curtains, and, for the "interiors," a few pieces of beautiful gilt furniture. With this slight assistance no difficulty was experienced in creating the true atmosphere. The standard of the acting was fairly good. For one thing, this company is to be very highly commended, and that is their familiarity with the text. They played the comedy as though they had been playing it for months. Amongst those who may, perhaps, be particularly complimented, without making invidious distinctions, were Miss M. Carling (Doricourt) Miss M. L. Bateman (Hardy), Miss F. Worts (Flutter), and Miss Phyllis Rolfe (Letitia). Others who contributed to the general success were Miss M. Purvis (Sir. George Touchwood), Miss F. A. Ford (Saville) Miss A. E. Goldberg (Villers), Miss F. Lord (Courtall), Miss Victoria Watson (Mrs. Rackett), Miss Elsie Velling (Lady Frances), Miss Jessie Wood (Ogle), and Miss Irene Palmer (Kitt Willis).

"Utopia, Limited" will be produced at the local St. Gabriel's Hall from Dec. 5 to 9 by the Cricklewood Operatic Society, for the funds of the Joint Hospitals Appeal.

We hear that Mme. Jensen, the director of the Jensen Academy of Music, Singing, and Orchestral College, Sydney, Australia, hopes to open an Academy in London in the near future.

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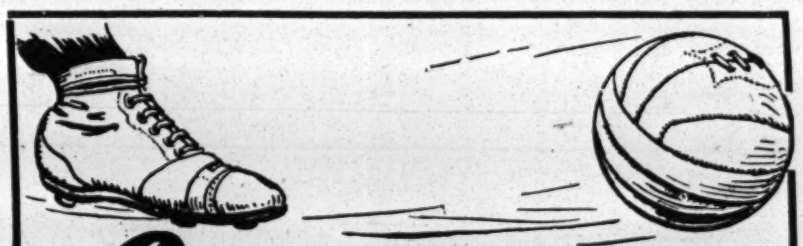

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THE AMATEUR STAGE.

VAUDEVILLE CLUB.

The Vaudeville Club programme announces "no vacancies for new members," and this is not surprising if the recent performance of "Within the Law" at King's Hall is a typical production. The play was smoothly acted, the smaller parts being unusually good. Audrey Peach proved her versatility as Agnes Lynch. An excellent piece of sympathetic acting was contributed by Ethel Chandler as the unjustly accused Mary Turner, while Flora S. Douglas made a striking study of the real thief, Helen Morris. A manly, engaging portrait of Richard Gilder was that of Rupert Foster, while Demarest, the lawyer, was played quietly and effectively by Leopold Glasspoole. The portrayal of Edward Gilder by J. C. Croall was not altogether convincing, but a neat sketch of an efficient business girl was contributed by Marjorie Pryke as Sarah. The performance of Inspector Burke by A. Kingdon Noakes would have been more satisfactory had the prompter's help been superfluous. Harry Peach, beside being responsible for the finished stage management, put in good work as Joe Garson the forger.

CANONBURY TOWER CIRCLE.

The members of this comparatively new dramatic club gave four performances of "Nothing But the Truth," the closing one being on Tuesday evening. Mr. W. R. Dayton, with highly effective touches of bright comedy, portrayed the much-harassed Bob Bennett, and received able assistance from Messrs. W. E. L. Fellows, Bernard G. South, and Eric F. South, as his partners in the stockbroking business. Mr. F. Leyden-Sargent put plenty of vigour and spirit into the part of the Rev. Dr. Doran. Miss Doris H. Thomas was an attractive Gwen, whose mother had a careful and effective representative in Mrs. G. Andrew-Marshall, jun. The pert sketch artists, Sabel and Mabel, were carefully played by the Misses Doris Pickering and Esmie Sanders, Miss N. Bailey and Miss J. Andrew-Marshall, as Ethel and the servant Martha, completing the cast. Mrs. M. A. Sanders was the efficient producer.

BLEAK HOUSE O.S.

The staff of Messrs. Sanderson, of Chiswick, gave three performances of "The Mikado" at Chiswick Town Hall. The company had undoubtedly been well trained by J. Stanley Verde in the dual rôles of conductor and producer, but, generally, they lacked that touch of genius necessary to crown the labour of any teacher. As Katisha Frances Glenister towered over all, and cannot be too highly praised, while Joseph J. Beckett, although called upon at short notice and suffering from a cold, lent invaluable aid as Nanki Poo. The music of the Mikado was sung well by A. Labram, but he did not convey the cruel villainy of the part. Constance Sowerby made a sweet-voiced Yum-Yum, and Theresa Cole a pert Pitti Sing. The extravagant humours of Ko-Ko and the ponderous self-satisfaction of Pooh Bah were but barely suggested by E. Stockwell and W. B. Haynes.

BANCROFT D.C.

At the Bancroft's show of "Tilly of Bloomsbury," at King's Hall, Mrs. Ernest Renton depicted a sad and harassed Mrs. Welwyn, while a few nights previously we had seen a "what's-the-use-of-worrying" type. Mrs. Renton is an experienced artist whose work is always commendable, but, we fear, she was not well cast on this occasion. The remainder of the family were severally good, Joan Crisp, a bright, high-spirited Tilly, showing much promise; Hubert Swears, a consistently fine, if over-pathetic, Lucius; and Lionel John, an exuberant and socially impossible Percy. G. J. Morley Peel, with a pleasing-speaking voice, made a sincere lover, and Alec Shorey lost nothing of the droll humours of Stillbottle. The cast-iron part of Mehta Ram had an able exponent in W. Holt, and Oliver Y. Imray gave a good study of the cleric Rylands. On the production side, T. Ireby Cape did everything necessary to success, and must be complimented on the Victorian setting of the Welwyns' home in Bloomsbury.

NORTH LONDON D.C.

Another Tilly! And the cry is: "Still they come!" This time the members of the North London D.C. were the exponents at the Cripplegate Theatre, and praise must be awarded for their artistic work under the stage management of Murray Short. Vera Gooding made an attractive Tilly, who was lucky in her choice of parents, for nothing but praise can be given to Nellie Craig for her clever study of the illiterate and lovable Mrs. Welwyn, and to Murray Short for his skilful handling of the aristocratic pauper, Lucius Welwyn. Had Leslie Lancaster infused that "happy-go-lucky" spirit into Richard, it would have improved his performance. In the fat part of Stillbottle, E. J. Heseltine did wonderfully well, and got every possible laugh. Dulcie Simmonds was a bright and girlish Constance, and, in addition, bravely undertook, at short notice, the part of Grandma Banks. The family of the Mainwarings do not give many opportunities, but Mrs. Herbert Ford (Lady Marian), Marjorie Cane (Sylvia), and Godfrey Drayton (Abel) all did well. Praiseworthy work was contributed by Harry P. Bedells as Mehta Ram and by Montague Hazell as the Rev. Adrian Rylands.

THE VICKERS A.O. AND D.S.

This Society presented on Thursday evening last, at King George's Hall, Caroline-street, W., that well-known comedy, "What the Butler Saw." Every member of the company seemed determined to do his, or her, best for the show, and the result was highly satisfactory. As Sir Charles Foden, Mr. Leonard Taylor was particularly good. Mr. Frank Julian as Jack Barrington also did well. Mr. H. J. Wiseman was in the part of Pink (the butler), and proved himself a comedian of more than ordinary talent. The Abraham Weinstein of Mr. C. Green (who also undertook the duties of producer) was a capital character study. Messrs. L. H. Finnis, D. L. Evans, and H. B. Mortum were all suited to their parts, and did well.

The character of Mrs. Barrington was charmingly played by Miss Sadie Allen. Miss Blanche Meyer also did well in a part which did not allow much scope for her undoubted ability. The Misses M. A. Woods, A. Grieves, D. M. Symons, J. Hunter, C. M. Barker, E. D. Cox, and B. Evans were all happily cast, whilst the delightfully natural acting of little Kathleen Robinson won all hearts.

SHELDON A.D. AND O.S.

The first Gilbert and Sullivan comic opera, "Utopia, Ltd.," was produced by the Sheldon Amateur Dramatic and Operatic Society at the Hippodrome last week. The huge building was packed nightly.

Misses Dorris Steele, Gertie Race, and Jennie Milner played the principal feminine rôles. The former filled the part of Princess Zara admirably, and her voice was heard to advantage in the solo numbers, and also in the duets with her soldier lover, Captain Fitz-Battleaxe (Mr. George Urwin).

Misses Race and Milner as the younger princesses accomplished their task well. Mrs. Metcalfe scored as the English governess. Mr. "Will" Muggeridge was succesful in the rôle of the King. Mr. James Metcalfe and Mr. Sid Morton as the Utopian Judges made a decided hit.

Mr. Geo. Urwin made a smart and typical officer of the First Life Guards.

Mr. Norman Harper in the rôle of a company promoter sang with delightful abandon.

Other rôles were in the hands of Mr. Fred Wall (Tarara), Mr. "Will" Hartley (Vice-Chamberlain), and Misses R. Coates, M. Gray, C. Geldart, and Mrs. Sponton.

The chorus gave ample evidence of thorough rehearsal.

Mr. Henry Gibbon, musical director, is to be congratulated upon a most successful performance.

ILLYRIAN D.S.

Save for a certain slowness, which was the one little fault of the Illyrian's performance of "Lord Richard in the Pantry" at Cripplegate Theatre, the show was thoroughly enjoyable and well acted throughout. Leigh James played the nervous Lord Richard in an amusing and artistic manner. His scenes with Cook—cleverly portrayed by Eva Young—were splendid, both these players revelling in the absurdly farcical situations. As Sylvia Gayford, Rita Yates put in good work, while the soulful Evelyn was presented with restrained intensity by Margaret Capleton. A jovially boisterous Captain Bannister was contributed by H. Montague Heasman, and clever character studies were forthcoming from Henry Honychurch (Carter), Edward T. Kearns (Thompson), and H. Trevor Sherwood (Detective Brown). Special mention must be made of the three maids, exceptionally well played and artistically contrasted by Kathleen Bramley, Vera Unwin, and Winifred Coates. Stanley Leverton, the producer, managed his company with dexterity on the small stage.

L.C.C. D.C.

"Nothing But the Truth" was played by this society with great success at the Cripplegate Theatre. As the truth-telling Bennett, Percy Merriman was whimsical and easy, and rose to every occasion presented; while E. V. Charlesworth and Percy Tisdale put in sound and helpful work as Van Dusen and Donelly respectively. Geoffrey Musgrave did well as Ralston. Geoffrey Lonsdale seemed unable to dominate in the character of the Rev. Dr. Doran as he should do, and his scenes with Ralston and Van Dusen hung fire. Mrs. F. J. Nash made a particularly charming Gwen, Elsie Bullen an appropriately foolish Ethel, and Norah Diplock a smart, if too refined, Mabel. As Mrs. Ralston, Elsie Bullen played well. As producer, Arthur O'Keep again showed his craftsmanship by the excellence of the stage work.

HOUGHTON-LE-SPRING A.O.S.

The opening performance at the Gaiety Theatre of Gilbert and Sullivan's comic opera, "The Gondoliers," by the Houghton-le-Spring and District Operatic Society was attended with great success. Mr. W. H. Lax, musical director, had at command a choir of over 50 voices, and the tonal power was broad and massive, and attack good.

The ladies in the cast distinguished themselves, especially Miss Nancy Cain, in the rôle of the Duchess of Plaza Toro. Miss L. Galley as Inez, the King's fostermother, gave a capital rendering of the part. Mr. F. W. Hall is the possessor of a highly trained baritone voice, which enhanced the effect of his capitally played Don Alhambra Del Bolero. Mr. Robert Lumb undertook the rôle of the Duke of Plaza with marked ability. The part of Luiz was assigned to Mr. W. Leonard, and ably embodied. Mr. W. H. Lax came in for hearty congratulation at the close of the initial performance.

WIMBLEDON AND DISTRICT O.S.

Since the London revival of "Ruddigore," this attractive work is booming among amateurs, and it was presented by the Wimbledon and District O.S. at the Baths Hall. The performance was good, but patchy in places. One of the greatest successes was won by C. Winter Coppin as Sir Roderick; his share in "The Oak Tree" duet, in which he divided honours with Mary Stone as Dame Hannah, was most artistic. Alan Hanson proved a typical British tar as Richard, his singing, acting, and dancing being equally good. The Bad Bart., Sir Despard, was soundly played by A. M. Lewis, who was especially good in his comedy scenes with Mad Margaret, most artistically played by Modina Gaxin. Neville Garton sang sweetly as Rose Maybud, but her acting was rather stiff. T. J. Lamb marred an otherwise good performance of Robin by exaggeration of voice and gesture. The male chorus are to be highly commended, but the ladies, many badly made up, were uncertain of their stage business, deficient in gesture and deportment, and could well have taken example from Margaret Cockburn (Zorah). To the conductor, H. J. Rouse, and the producer, T. J. Lamb, praise must be given for the good work achieved.

"REVEL DAY" AT TORQUAY.

The production by the Devonshire Amateurs of a Devonshire dialect play by the well-known exponent of the picturesque language of the county "Jan Stewer," at the Theatre Royal, Torquay, last week, was the occasion for general satisfaction and pleasure. The scene is the Fair day in one of the remote villages of Devonshire. All the characters so familiar to the Devonian are there, from the Squire and his good lady, to the picturesquely-attired milkmaids and ploughboys, who, in the second act, are continuing the revel at the Squire's mansion. The story of the play centres in the love-making of the three principal couples of the play, and Jan Gay, the village gossip, makes things more interesting by instilling into the minds of the several lovers the seed of jealousy. Of course, all comes well in the end, but not before opportunity has been found for many tuneful songs with harmonious and haunting choruses; indeed, this is the feature of the play, apart, of course, from the very real character studies of the Devonshire country folk.

The acting was in the hands of the Devonshire Amateur Players, and certain it is that very few professionals could have done such full justice to the dialect. The chief honours fell to Miss Gladys Latham as the Squire's future daughter-in-law; she possesses an exceptionally sweet contralto voice, which she used to admirable advantage, and in addition, she acted with wistful charm and simple naturalness. Mrs. Gattey Cull gave of her best as Bessie the domestic, and her rich sweet-sounding brogue captured the hearts of all, whilst the Molly of Mrs. Wyllie Major was also a capital piece of work. Mr. Wilfred Gartrell, a tenor of quite unusual ability, shone as Johnny Down, in which character some capital songs fell to him, and the Simon of Mr. Cecil Mills was quite a worthy performance. Mr. W. Leigh and Mrs. W. H. Johnson, as the Squire and his wife respectively, were admirably placed. The old-world characters of Job and Jan were in the hands of Mr. A. D. Gattey Cull and Jan Stewer (Mr. A. J. Coles), and it would be difficult to praise them too much.

The chorus work was excellent, and contributed in no small measure to the success of the performance. The ensemble was extraordinarily good; the orchestra was under the baton of Mr. W. J. Furler.

RYHOPE AND DISTRICT A.O.S.

This Society scored another great success in the production of the light comic opera, "Rajah of Rajahpore," which was staged at the Grand Theatre, during last week.

The title-rôle was in the capable hands of Mr. J. E. Stones. Mr. William Tindale as Major-General Rangs, V.C., was seen to advantage, and Miss Jane Walker was a graceful Nellie. Elsie, Violet, Rose, and Dorothy were represented by Misses M. Wragg, Grace Hurneyman, J. Johnson and R. Owen, all of them ably embodying their respective parts. Electra was charmingly played by Miss V. Robinson, and Miss L. Ritchie was decidedly clever in the Oriental dance. Harry Lisle, the hero of the story, was represented by Mr. J. Taylor, who came in for much applause, his acting being manly and natural.

Other principal parts were taken by Mr. W. Telfer (Rhal), Mr. P. McGee (Ah Sin), Mr. W. Bell, and Mr. J. J. Connelly.

The chorus did excellent work. Mr. J. Elliott was the musical director, and the augmented orchestra was under the leadership of Mr. Joseph Elliott.

"MASKS AND FACES" AT BUXTON.

Under the direction of Mr. Horace Manger this combination have given much satisfaction at Buxton Opera House. Encores were often asked for. Particularly to be mentioned are Miss Adelaide Hartland (soprano), Miss Dorah Maishman (at the piano), and Mr. Roy Galloway (baritone); none the less, all did extremely well. Mr. Maitland Moss as an entertainer deserves great praise.

FORTHCOMING EVENTS.

Dec. 4-9.—"Dorothy," Beddington, Wallington and Carshalton O.S., Public Hall, Carshalton.

Dec. 5.—"A Little Bit of Fluff," Comedy Club, Streatham Town Hall.

Dec. 5-9.—"Utopia, Ltd.," Cricklewood O.S., St. Gabriel's Hall, Cricklewood.

Dec. 5-9.—"Princess Ida," Kingston and District O.S., Surbiton Assembly Rooms.

Dec. 6-9.—"Highwayman Love," Balham Strollers, St. George's Hall, Tottenham Court-road.

Dec. 6-9.—"Tom Jones," Chiswick O.S., King's Hall, Covent Garden.

Dec. 7-9.—"The Quaker Girl," Free Lances O.S., Stanley Hall, Norwood.

Dec. 9.—"Tilly of Bloomsbury," Cripplegate Club, Cripplegate Theatre, E.C.

Dec. 9, 11 and 12.—"Les Cloches de Corneville," Cowper-street (Old Boys') Club, Cowper-street.

Dec. 9, 11 and 12.—"Tilly of Bloomsbury," East Acton Musical and D.S., St. Dunstan's Hall, East Acton.

At the matinée performance of "Iolanthe," given by the West Hartlepool Amateur Operatic and Dramatic Society, the aged people from the Homes were entertained, as were the members of the Crippled Children's Guild and the children from the Blakelock and Park-road Homes. At the conclusion of the evening performance thanks were expressed to Mr. Linney (manager of the Grand Theatre) for help and courtesy received from him during the week.

ANSWERS TO LEGAL QUERIES.

[Legal questions are answered by a Barrister, and all letters must be accompanied with name and address of writer and pen-name if to be used. No original documents should be sent, but copies only. Letters should reach this office by first post Friday for reply in ensuing issue of "The Era."]

J. F. I. (Grimsby).—Q.: (1) Is it a fact that the Performing Rights Society is composed of certain, but not all, and which, of the music publishing companies? (2) Is it necessary to obtain a special permit for each performance of music controlled by them or to become a member or subscriber, and at what subscription? (3) Does a hall hold their licence, and is a licence general for all their controlled rights? (4) Does an ordinary music and dancing licence bring a hall within the definition of a theatre for the granting of a licence, and by whom granted? A.: (1) Yes. A list would be too lengthy and continually added to, and the Society is affiliated to many foreign societies. See end of answer. (2) A special permit is sometimes granted for each performance, or a general covering licence for a particular building or a series of entertainments, but roving licences are not granted. Subscription varies. Applicant fills up a form stating nature and extent of performance and the fee is accordingly. (3) A hall does not hold a licence generally, but licences are granted to proprietors of halls, &c. A general licence for all controlled rights is not given. (4) Music and dancing licences are granted by the County Council as well as theatre licences. In London and elsewhere application is made to the Theatres and Music Halls Committee of the County Council. Stage plays are licensed by the Lord Chamberlain. N.B.—The P.R. Gazette, issued quarterly, gives a list of some important members and other very useful information.

MARRIED WOMAN.—Q.: Have I a right to keep my children if my husband leaves me, or can he put them somewhere else? He has no means of taking care of them himself. A.: Very young children are in every ordinary case given to the mother, and in all circumstances the wish of the mother and the welfare of the children are the first considerations of the Court. As none of yours are over five, unless you were proved to be quite unsuitable, they would be left with you.

CARMEN H.—Q.: I am 18 and married. Must my husband's consent be given to my engaging in any contract? A.: Though the Married Womans Act allows a woman to engage in business on her own account, it would be very risky for any manager to be satisfied with your signature alone, and your husband's assent in writing, as testified by his signature, would in my opinion be necessary, as he is your natural guardian and you are under age.

PERPLEXED writes: Does a lad of 14½ require a licence to play in a cinema orchestra with a view to earning money for further musical education?—It is necessary to obtain a licence from the justices or a stipendiary magistrate if a child is to be employed in any entertainment taking place on premises licensed for public entertainments. But "child" includes a boy under 14 and more than seven, and there is nothing to prevent a boy over 14 from playing in the orchestra referred to.

L. V. enquires: Can I copyright my entertainment in any way? Where can I find a directory of small towns having halls? How can I know that any building is properly licensed, and is the proprietor alone responsible, if not? Can I send sandwichmen with advertisements round the town?—(1) No copyright is registered now. The mere fact of publication is enough to protect the author's rights. You do not give enough details of your invention to "perform a play in any sort of building," but a mere adaptation cannot be protected. (2) Kelly's or other directories would give you the names of halls, but you could only get particulars by local enquiry. (3) The surest way is to make enquiry of the local or other licensing authority, or ask for the production of the licence. The Act is pretty wide, and the person keeping an unlicensed place where entertainments are given or those suffering any entertainment to be given in an unlicensed place for hire are equally liable. (4) In some districts advertisements by such means require police sanction, but in small towns there would usually be no objection.

ENTERTAINMENT FINANCE

Theatres More Busy.

THE GERMAN STRIKE.

Considering the general scarcity of business on the Stock Exchange, the movements in entertainment shares have been quite worthy of notice. In the Cinema list, however, stagnation has been the prevailing aspect, for no change in quotations has taken place, the whole list showing the same values as at this time last week. The reason is probably that the public has practically no way of ascertaining the dimensions of audiences at individual picture palaces. With regard to theatres, it is soon publicly known when a big success has been scored, and good business is being done, for the news quickly gets round.

In the picture industry the position is different. People know when a picture is good, but as it is displayed at a number of theatres in different districts, and under varying conditions, there is no means of gauging its drawing power at each particular house.

The Theatre share list shows a welcome activity compared with the idleness that has characterised these shares for many months. Coliseum Syndicate were inclined to weaken, and lost ⅛, but this was the only unsteady spot, prices elsewhere being steady to better. London Pavilion Ordinary put on as much as ⅜ at 2⅞ middle, being dealt in up to 2⅞ while the preference were firm at 3. Moss Empires gained ⅛ at 4⅞-5⅛, and Theatre Royal, Drury-lane, at 1 middle were 1/16 better, and looked a rising market.

PRESENT PRICES.

KINEMAS.

Associated Prov Picture H. ...	...	⅝-¾
London Palace (1921)	...	⅞-1
National Electric Theatres (10s.)	...	⅜-½
Provincial Cinema Theatres ...	...	⅛-¼
1 o. 10 p.c Part. Prefd. Ord....	...	5/6-6/6
Do. 7½ p.c. Cum. "B" Pref....	...	⅛-¼
Do. 7s p.c. Cum. "A" Pref. ...	...	½-⅝
Stoll Pictures Production		⅝-¾
Do. 8 p.c. Cum. Part. Pref. ...	...	1-1⅛
Stoll Picture Theatre (Kingsway) (10s.)		⅛-⅜
Do. 8½ p.c. Cum. Pref.... ...	...	½-⅝
Do. 7 p.c. 1st Mt. Deb. (Stock)	...	87-92

THEATRES AND MUSIC HALLS.

Alhambra	½-⅝
Coliseum Syndicate	2-2⅛
London Pavilion (£5)	2⅜-2⅝
Do. 6 p.c Cum. Pref. (£5)	2⅝-3⅛
London Theatre of Varieties	⅜-½
Do. 7 p.c. Cum. Pref.	⅝-¾
Moss Empires (£5)	4⅞-5⅛
Do. 5 p.c. Cum. Pref. (£5)	3⅛-3⅜
Oxford (£5)	3⅜-4
Theatre Royal, Drury Lane	⅞-1 ⅛
United Varieties Syndicate	⅝-⅞
Variety Theatres Consolidated ...	⅛-¼
Victoria Palace (10s.)	1⅜-1⅝

Blackpool Again.

Yet another Blackpool result is now to hand, that of the Blackpool Winter Gardens and Pavilion Co. The net profit for the year, plus £88 brought forward from the preceding account, amounts to £11,170. This compares with a gross profit of £12,415 last year. In order to maintain the dividend this time, the sum of £2,000 has been taken from reserve, leaving that fund at £16,000. With this addition, the available amount for distribution is £13,170. A dividend of 7½ per cent., less tax, absorbs £5,742, and interest on the £140,000 Four per Cent. First Mortgage Debentures requires £5,837, leaving £1,591 to be carried forward to next account. The dividend record of the company is quite good, with 6 per cent. for 1917 and 1918, 10 per cent. and a bonus of 5 per cent. for 1919 and 1920, and 7½ per cent. for 1921 and 1922.

Berlin and the Soviet.

The announcements, via Paris, that the Actors' Society of Berlin has proclaimed a strike, and that a number of the theatres have been closed, reminds us that we are not the only people faced with theatrical difficulties.

In addition to theatres proper, there are approximately 4,000 picture houses in Germany, 300 of which are in Berlin, with a seating capacity of 250,000. After Berlin, Munich and Hamburg are the two principal cinema centres. In many of the German theatres the admission fee is still as low as 10 marks, and as about 120 marks go to a penny nowadays, the basis of remuneration to employees can be guessed.

In Soviet Russia there is a flat-rate Entertainment Tax of 25 per cent. on cinema theatre receipts. The tax on ordinary dramatic representations is only 5 per cent. On operettas, cabarets, &c., it is 50 per cent. At race meetings, masked balls, and dances it is 100 per cent.

It is healthy to hear a few of these details, for it helps us to view our own troubles in their true perspective, when they become much easier to bear.

BARTHOLOMEW LANE.

"NOT FIT TO MARRY."

A NORTHERN PREMIERE.

"Not Fit to Marry," a comedy drama, by Miss Eva Elwes, was produced by the Alexandra Players, South Shields, under the direction of Mr. Will H. Glaze, and the stage management of Mr. Edward Lowrie. In the opening scene, at Westsea Towers, is celebrated the wedding of the Earl of Westsea's only daughter, Lady Helen, with a rising young Member of Parliament, George Crighton. A rejected lover of Lady Helen's, Mark Hammersley, an African explorer, turns up and confronts her with the news that her mother was a "Dorincourt," a family whose profligacy has been notorious for generations, and that she died raving mad. He tells her that if she should bear George Crighton children she will transmit the ancient curse to them; in short, she is "not fit to marry."

Lady Helen decides not to live with Crighton, and he has good reason for the belief that his wife has left him on account of her attachment to Hammersley. He is only convinced of her innocence by her confession of the real reason for her flight—the fear of transmitting the family curse to a future generation. They agree to separate, and Crighton becomes a wanderer. Sarah Atkins, an old nurse, at last confesses that Alice Rawlings and Lady Helen were changed at birth, and that the latter is in reality the daughter of the stalwart Adam Rawlings, and the play ends with the reunion of husband and wife.

Miss Betty Seymour as Lady Helen Westsea reached a high standard in emotional acting, and was ably supported by Mr. Denbigh J. Douglas, who displayed a strength and virility well suited to the part of George Crighton, M.P. Mr. Robert Monteiglo as Mark Hammersley added another excellent portrait to the long gallery of polished villains, for which he has become justly famous. Of the characteracting of the authoress, Miss Eva Elwes, in the part of the drink-sodden Sarah Atkins, it would be impossible to speak too highly. She played with a sure touch throughout, and was never once "out of the picture." Another neat little character sketch was that of Miss Dorothy Kirke as the unfortunate victim of heredity, Alice Rawlings. Mr. Will H. Glaze and Miss Isobel Hunt, as the Hon. Thomas and Lady Angela Titmarsh, were able to get their comedy well over. Mr. Fred Luard brought out the simple dignity and sturdy character of Adam Rawlings very effectively; and Mr. Edward Lowrie as Sir Peter Popplethwaite, K.C.S.I., and Mr. Frank McKinnon as the Earl of Westsea, contributed two well-contrasted studies of old men. Mr. Richard Wilson as Tito Maso, the Corsican innkeeper, gave a neat little sketch.

SONGS FOR THE PANTOMIMES.

The Walter Dandie Company, Ltd., 173-176, Great Portland-street, publish two numbers that should make their mark in the pantomimes. "When the Home Bells Ring," is written by H. Clayton Jones and Edward Dean. Through the words runs a vein of simple sentiment touched with pathos. The pretty melody goes with a rhythmical lilt. Particularly attractive are the bells chimes phrases ending the refrain. These, and the symphony, could be effectively worked up for orchestra.

"The Birth of a Blush Rose" is the right sort of song for a "principal girl." The neat verses, by Guy Standing, relate a pretty fantasy, and the music, by Edward Dean, is graceful and expressive, and cleverly designed to show off a soprano's high tones.

NEW COMPANIES REGISTERED.

GOLDEN WEST CINEMA THEATRES, LTD., 276, Camberwell New-road, Camberwell, S.E.—Regd. Nov. 21. To carry on the business of proprietors of cinematograph or electric theatres. Capital, £6,000, in 6,000 ordinary shares of 10s. each, and 3,000 10 per cent. par. pref. shares of £1 each. Directors: P. Burke, 2/16, Cranworth-mansions, Stockwell, S.W.9, managing director; J. H. Spooner, 2/16, Cranworth-mansions, Stockwell, S.W.9; P. C. Cleaves, 53, Lechfield-grove, Church End, Finchley, N.W.

R. & W. LORAINE, LTD.—Regd. Nov. 17. To carry on the business of theatre proprietors and managers. Capital, £500, in 500 shares of £1 each. Subs.: Robert Loraine, 27, Lower Seymour-street, W.1, theatrical manager and actor; H. R. Aldridge, 1c, King-street, St. James's, S.W.1, solicitor.

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PLAYS.

*ALLINGTON-CHARSLEY OPERA CO.—Nov. 27, T.R., Hyde; Dec. 4, Empire, Dewsbury.
*AMBROSE APPLEJOHN'S ADVENTURE.—Nov. 27, T.R., Hanley.
ARABIAN LOVE.—Nov. 27, T.R., Castleford.
*ARCHIBALD'S AFTERNOON.—Nov. 27, T.R., Portsmouth; Dec. 4, Folkestone.
*BAT, THE.—Nov. 27, Wimbledon, S.W.; Dec. 4, King's, Hammersmith.
*BAYNTON (HENRY) CO.—Nov. 27, Shakespeare, Liverpool; Dec. 4, O.H., Blackpool.
*BEGGAR'S OPERA, THE (BLUE).—Nov. 27, Leicester; Dec. 4, Derby.
*BEGGAR'S OPERA, THE (RED).—Nov. 27, T.R., Newcastle; Dec. 4, Lyceum, Edinburgh.
*BELLE OF NEW YORK.—Nov. 27, T.R., Plymouth; Dec. 4, T.R., Exeter.
*BENSON (F. R.) CO.—Nov. 27, Royalty, Barrow-in-Furness; Dec. 4, T.R., Dewsbury.
*BERNARD SHAW" REPERTORY CO.—Dec. 4, H.M., Carlisle.
*BILL OF DIVORCEMENT (DEE GEE TOURS).—Nov. 27, T.R., York; Dec. 4, Alex., Hull.
*BILL OF DIVORCEMENT (J. BANNISTER HOWARD).—Nov. 27, T.R., Bath.
BLOOD AND SAND.—Nov. 27, Prince's, Bristol; Dec. 4, T.R., Brighton.
BRITISH NATIONAL OPERA CO.—Nov. 27, King's, Edinburgh.
BROKEN MELODY.—Nov. 27, Grand, Blackpool.
*BROWN SUGAR.—Nov. 27, T.R., Blackburn; Dec. 4, Hippo., Huddersfield.
*BULL-DOG DRUMMOND (BLUE).—Nov. 27, Grand, Wolverhampton.
*BULL-DOG DRUMMOND (RED).—Nov 27, West Hartlepool; Dec. 4, Leeds.
*BULL-DOG DRUMMOND (WHITE).—Nov. 27, Brixton; Dec. 4, Empire, Islington.
BUTTERFLY ON THE WHEEL.—Nov. 27, West Pier, Brighton
*CARL ROSA OPERA CO.—Nov. 27, T.R., Birmingham.
*CARL ROSA OPERA CO.—Nov. 27, Opera House, Belfast; Dec. 4, O. H., Belfast.
CASE OF DIAMONDS.—Nov. 27, T.R., Sheffield; Dec. 4, Grand, Blackpool.
CHALLENOR (BROMLEY) REP. CO.—Nov. 27, T.R., Bury.
*CHARLEY'S AUNT.—Nov. 27, T.R., Glasgow; Dec. 4, P.O.W., Birmingham.
*CHU CHIN CHOW.—Nov. 27, Stockton-on-Tees.
*CLOTHES AND THE WOMAN.—Nov. 27, Court, Liverpool; Dec. 4, Lyceum, Sheffield.
COMIN' THRO' THE RYE.—Nov. 27, O.H., Harrogate; Dec. 4, O.H., York.
COMPTON REPERTOIRE CO.—Dec. 4, Hip., Gloucester.
DEANE (HAMILTON) CO. — Nov. 27, Grand O.H., Scarborough; Dec. 4, T.R., Rochdale.
*DENVILLE (ALFRED) REPERTOIRE CO. — (Yellow) Pavilion, Chorley; (White) Victoria O.H., Burnley; (Brown) Hippo., Wallasey; (Grey) Coliseum, Belfast; (Purple) Pavilion, Southport; (Blue) T.R., Dewsbury.
*DOBELL (W. L.) REP. CO.—Nov. 27, T.H., Enniskillen; Dec. 4, City Hall, Armagh (3), Court House, Dungannon (3).
*DOLLAR PRINCESS.—Nov. 27, Hippo., Keighley; Dec. 4 O.H., Crewe.
DORAN (CHARLES) SHAKESPEAREAN.—Nov. 27, Palace, Westcliff; Dec. 4, Grand, Luton.
*D'OYLY CARTE OPERA CO.—Nov. 27, T.R., Stockport.
*D'OYLY CARTE OPERA CO.—Nov. 27, King's, Glasgow.
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EDMONDS (E. VIVIAN) CO.—Nov. 27, T.R., Gt. Yarmouth.
ELEVENTH COMMANDMENT, THE.—Dec. 4, T.R., Norwich.
*ELIZA COMES TO STAY.—Nov. 27, Chatham.
*FAITHFUL HEART, THE.—Nov. 27, T.R., Chatham; Dec. 4, Hippo., Richmond.
FAMOUS AYERS REPERTOIRE CO.—Nov. 27, Empire, Aberdare; Dec. 4, Empire, Aberdare.
FIND THE LADY.—Nov. 27, Gaiety, Houghton-le-Spring.
*FORBES-ROBERTSON (FRANK) CO.—Nov. 27, Gaiety, Hastings.
*GABRIELLE.—Nov. 27, O.H., Manchester.
*GABRIELLE.—Nov. 27, Prince's, Bristol.
*GARDEN OF ALLAH.—Nov. 27, Hippo., Brighton.
*GIPSY PRINCESS, THE (IMESON).—Nov. 27, Grand, Derby.
*GIPSY PRINCESS (WILSON MORGAN CO.).—Nov. 27, Gaiety, Dublin; Dec. 4, Court, Liverpool.
*HUNKY DORY.—Nov. 27, Nelson.
IF FOUR WALLS TOLD (BUCKMASTER, MILNER, AND BARBER).—Dec. 4, Palace, Ramsgae.
*IF WINTER COMES.—Nov. 27, Grand, Leeds; Dec. 4, T.R., Huddersfield.
IMPERIAL LIGHT OPERA CO.—Nov. 27, T.R., West Stanley.
IRISH PLAYERS, THE.—Nov. 27, T.R., Exeter.
*JEFFERSONS, THE.—Nov. 27, Queen's, Leeds; Dec. 4, Met., Bootle.
*KNAVE OF DIAMONDS (D. MEYER).—Nov. 27, Empire, Bristol.
*LADY OF THE ROSE (No. 1).—Nov. 27, Empire, Sunderland.
*LADY OF THE ROSE (No. 2).—Nov. 27, New, Oxford.
*LADY OF THE ROSE (No. 3).—Nov. 27, O.H., Kidderminster.
*LILAC DOMINO, THE.—Nov. 27, Court, Warrington; Dec. 4, Hip., Golders Green.
LITTLE BABETTE.—Nov. 27, Palace, Stroud (3), Palace, Trowbridge (3).
*LITTLE BIDDY O'FARRELL.—Nov. 27, Palace, Scunthorpe.
*LITTLE BIT OF FLUFF (W. W. ELLIS).—Nov. 27, Cheltenham.
*LLOYD (FREDERICK G.) OPERA CO.—Nov. 27, T.R., Bournemouth (3), Grand, Southampton (3).
LONDON REPERTORY CO.—Nov. 27, Globe T., Gilfach Goch.
*LORD RICHARD IN THE PANTRY.—Nov. 27, Grand, Hull.
LOST CHORD, THE (ARTHUR CHARLTON).—Nov. 27, Grand, Luton.
*LOYALTIES.—Nov. 27, Prince's, Manchester.
*MAID OF THE MOUNTAINS (MACDONALD AND YOUNG).—Nov. 27, T.R., Guildford.
*MAN FROM TORONTO.—Nov. 27, Coliseum, Ilkeston.
MARRIED MAN'S SWEETHEART.—Nov. 27, Collins', Islington.
*MARTIN-HARVEY (SIR JOHN) CO.—Nov. 27, T.R., Brighton; Dec. 4, T.R., Bournemouth.
*MARY (MACDONALD AND YOUNG).—Nov. 27, New, Cambridge; Dec. 4, New, Cambridge.
*MERRY WIDOW, THE.—Nov. 27, T.R., Norwich.
MIXED MARRIAGE.—Nov. 27, T.R., Exeter; Dec. 4, T.R., Plymouth.
MORMON'S BRIDE.—Nov. 27, T.R., Stratford, E.15; Dec. 4, T.R., West Stanley.
*MR. WU.—Nov. 27, Hip., Leeds; Dec. 4, Grand, Hull.
*MYSTERY MAN, THE.—Nov. 27, P.G., Folkestone; Dec. 4, Emp., Shepherd's Bush.
*NAUGHTY WIFE.—Nov. 27, P.O.W., Birmingham.
NEILSON (MISS JULIA) AND TERRY (MR. FRED) CO.—Nov. 27, T.R., Bournemouth; Dec. 4, New, Cardiff.
NEILSON-TERRY (MISS PHYLLIS) & CO.—Nov. 27, T.R., Leeds; Dec. 4, Rep., Nottingham.
*NIGHT CAP, THE.—Nov. 27, New, Northampton.
*NIGHT OUT (GROSSMITH AND MALONE).—Nov. 27, King's, Hammersmith; Dec. 4, Wimbledon T., S.W.
*NOTHING BUT THE TRUTH.—Nov. 27, New, Boston (3), Playhouse, Louth (3).
*OLD WOMAN WHO LIVED IN A SHOE (J. BLERIOT).—Dec. 4, Osbourne, Manchester.
*O'MARA OPERA CO.—Nov. 27, P.O.W., Grimsby.
*PADDY THE NEXT BEST THING.—Nov. 27, Lyceum, Edinburgh.
*PADDY THE NEXT BEST THING.—Nov. 27, County, Reading; Dec. 4, T.R., Windsor.
*PADDY THE NEXT BEST THING.—Nov. 27, Grand, Croydon.
*PARTNERS, THE.—Nov. 27, Queen's, Leeds; Dec. 4, Met., Bootle.
PHILLIPS (H. B.) OPERA CO.—Dec. 4, Theatre, Grantham.
*PLAYTHING OF AN HOUR.—Nov. 27, Pontypridd; Dec. 4, Salisbury.
*PRIVATE SECRETARY.—Nov. 27, T.R., Nottingham.
*QUAKER GIRL.—Nov. 27, Metro., Bootle; Dec. 4, Empire, Swindon.
*QUALITY STREET (MACDONA).—Nov. 27, Royalty, Chester; Dec. 4, T.R., Nottingham.
*ROMANCE.—Nov. 27, T.R., Bolton; Dec. 4, O.H., Manchester.
ROSE OF ARABY.—Nov. 30, T.R., Bournemouth (3).
*ROTTERS, THE.—Nov. 27, Hip., Poplar.
RUINED LIVES.—Nov. 27, Empire, Taunton.
*SALLY (GROSSMITH AND MALONE).—Nov. 27, New, Cardiff; Dec. 4, Prince's, Bristol.
SALLY IN SOCIETY.—Nov. 27, Palace, Bordesley; Dec. 4, T.R., Wolverhampton.
*SCANDAL.—Nov. 27, West Pier, Brighton.
*SEVEN DAYS' LEAVE.—Nov. 27, Art., Woolwich.
SEVEN NIGHTS IN LONDON.—Dec. 4, Hippo., Poplar.
SIGN OF THE CROSS.—Nov. 27, O.H., Kircaldy; Dec. 4, Empire, Clydebank, N.B.
*SIGN ON THE DOOR (BLUE).—Nov. 27, Bradford; Dec. 4, Leicester.
*SIGN ON THE DOOR (RED).—Nov. 27, T.R., Halifax; Dec. 4, Bury.
*STEPHENS (DOT) CO.—Nov. 27, T.R., Darlington.
STRATHAN (IDA) REP. CO.—Nov. 27 and Dec. 4, West Pier, Brighton.
SUNSHINE SALLY.—Nov. 27, T.R., Darlington.
*SYBIL.—Nov. 27, Oldham.
*SYBIL.—Nov. 27, Empire, Swindon.
THANK YOU, PHILLIPS!—Nov. 27, Palace, Frome; Dec. 4, Jersey.
*TONS OF MONEY (BLUE).—Nov. 27, Grand, Swansea; Dec. 4, Prince's, Manchester.
*TONS OF MONEY (RED).—Nov. 27, T.R., Halifax.
*TONS OF MONEY (WHITE).—Nov. 27, Palace, Salisbury; Dec. 4, Hippo., Gloucester.
*UP IN MABEL'S ROOM.—Nov. 27, O.H., Blackpool; Dec. 4, T.R., Sheffield.
WANDERING JEW, THE.—Nov. 27, T.R., Ashton-u.-Lyne; Dec. 4, Grand, Wolverhampton.
*WELCOME STRANGER.—Nov. 27, Boro', Stratford.
WHEEL, THE.—Nov. 27, O.H., Cheltenham; Dec. 4, Lyceum, Newport.
*WHIRLED INTO HAPPINESS.—Nov. 27, New, Cambridge.
WIDOW'S HUSBAND, THE.—Nov. 27, T.R., Lincoln; Dec. 4, T.R., Bolton.
WILLIAMS (BRANSBY) DICKENSIAN CO.—Nov. 27, Hippo., Birkenhead; Dec. 4, Empire, Preston.
*WRONG NUMBER, THE.—Nov. 27, Hippo., Margate.

REVUES.

*ALL ABOARD.—Nov. 27, New, Crewe; Dec. 4, Palace, Huddersfield.
*ALL IN ONE.—Nov. 27, Pal., Southport; Dec. 4, Alhambra, Bradford.
ALL PUT.—Nov. 27, Hip., Ilford; Dec. 4, Alex., Stoke Newington.
ANNUAL ALBUM.—Nov. 27, Grand, Bolton.
*BEHIND THE SCENES.—Nov. 27, Grand, Halifax; Dec. 4, Palace, Bradford.
BETTER AND BETTER.—Nov. 27, Empire, Chatham; Dec. 4, Emp., Chiswick.
BILL THE BO'SUN.—Nov. 27, H.M., Walsall.
BLUE-BIRDS.—Nov. 27, Hippo., Derby; Dec. 4, Hippo., Sheffield.
BRAN-PIE.—Nov. 27, Emp., Liverpool.
BUBBLE AND SQUEAK.—Dec. 4, Tivoli, New Brighon.
BUNKERED.—Dec. 4, Empire, Penge.
CHEERFUL DAYS.—Nov. 27, Emp., York.
CRACKERS.—Nov. 27, Globe, Consett.
CRYSTALS.—Nov. 27, Emp., Sheffield.
DON'T WORRY.—Nov. 27, Opera House, Dudley; Dec. 4, T.R., Worcester.
DOWN SOUTH.—Dec. 4, Coliseum, Portsmouth.
DREAM BOATS.—Dec. 4, Coliseum, Ilkeston.
EXPRESS DELIVERY.—Nov. 27, Alex., Pontefract.
FIREWORKS.—Nov. 27, King's, Exmouth.
FOOTLIGHT FROLICS.—Nov. 27, Empire, Burnley; Dec. 4, County, Bedford.
FRIVOLITIES.—Nov. 27, Alhambra, Bradford.
FROTH.—Nov. 27, Pav., Clydebank.
*FUN OF THE FAYRE.—Nov. 27, King's, Dundee; Dec. 4, Emp., Edinburgh.
GAY OSTEND.—Nov. 27, King's, Dundee.
GIGGLES.—Nov. 27, Jubilee Hall, Weymouth.
GLANCING AROUND.—Nov. 27, Pavilion, Liverpool.
GOING SOME.—Nov. 27, Hippo., Gloucester.
GOLDEN GLITTERS.—Dec. 4, O.H., Southport.
HAPPY-GO-LUCKY.—Nov. 27, Palace, Bath.
HEADS OR TAILS.—Nov. 27, Empire, Peterborough; Dec. 4, New, Northampton.
*HIGH HEELS AND STOCKINGS.—Nov. 27, T.R., Smethwick; Dec. 4, Palace, Bath.
HOIST YER SLACKS.—Nov. 27, Coliseum, Portsmouth; Dec. 4, Hippo., Gt. Yarmouth.
HOOCH AYE.—Nov. 27, Olympia, Glasgow.
HOUSE FULL.—Nov. 27, Hippo., Woolwich; Dec. 4 Hippo., Willesden.
HOW DO YOU DO?—Dec. 4, Palace, Burnley.
*1T.—Nov. 27, St. Helens.
IT HAPPENED HERE.—Nov. 27, Palace, Newcastle.
JACK OF ALL TRADES.—Nov. 27, Hippo., Preston; Dec. 4 ,Hippo., Woolwich.
JINGLES.—Nov. 27, T.R., Wolverhampton.
JINGLES AND SMILES.—Nov. 27, O.H., Bridlington.
JOY-BOX, THE.—Nov. 27, Hippo., Aldershot.
KEEP GUESSING.—Nov. 27, Edinburgh; Dec. 4, King's, Kilmarnock.
KICK OFF.—Nov. 27, Hippo., Southampton; Dec. 4, Hippo., Southend.
LADS OF THE VILLAGE.—Nov. 27, Olym., Shoreditch.
*LEAGUE OF NOTIONS.—Nov. 27, Olym., Liverpool; Dec. 4, Hippo., Derby.
MAID OF THE SOUTH.—Nov. 27, New, Ietchworth.
MORE SPLASHES.—Nov. 27, Palace, Bradford.
MR. TOWER OF LONDON.—Nov. 27, Grimsby; Dec. 4, Lewisham.
MUM'S THE WORD.—Nov. 27, Empire, Burnley.
MY PRETTY MAID.—Nov. 27, Empire, West Hartlepool; Dec. 4, Palace, Reading.
NO LIMIT.—Nov. 27, T.R., Merthyr; Dec. 4, Hippo., Wednesbury.
OH, I!—Nov. 27, Palace, Burnley; Dec. 4, Palace, Blackburn.
OH! LAUGH.—Nov. 27, Emp., S. Shields; Dec. 4, Palace, Blackpool.
OH, YES.—Nov. 27, Hippo., Boscombe; Dec. 4, Palace, Plymouth.
O, LADY, O.—Nov. 27, Hippo., Norwich; Dec. 4, Hippo., Ipswich.
PATCHES.—Nov. 27, Pav., Ayr.
PEARLS.—Nov. 27, Hippo., Huddersfield; Dec. 4, Grand, Halifax.
PEDLER'S PIE.—Nov. 27, Palace, Watford; Dec. 4 Hippo., Putney.
PEEPSHOW, THE.—Nov. 27, Emp., Nottingham.
PICK OF THE BUNCH.—Dec. 27, King's, Manchester.
PINS AND NEEDLES.—Nov. 27, Emp., Kingston; Dec. 4, Empire, Chatham.
POT LUCK.—Nov. 27, Palace, Chelsea.
PURE AND SIMPLE.—Dec. 4, Hippo., Boscombe.
RADIOS.—Nov. 27, Empire, Cardiff.
RED HEADS, THE.—Nov. 27, Empire, Middlesbrough.
ROCKETS.—Nov. 27, Hippo., Liverpool.
SAMMY IN SOCIETY.—Dec. 4, Palace, Halifax.
SAY WHEN.—Nov. 27, Pavilion, Earlestown.
SEARCH ME.—Nov. 27, Marina, Lowestoft; Dec. 4, Queen's, Poplar.
SEE YOU LATER.—Nov. 27, Palace, Carlisle.
SHIP AHOY!—Nov. 27, Metro., Glasgow.
SHUFFLE ALONG.—Nov. 27, Empire, Penge; Dec. 4, Hip., Stockport.
SMOKE RINGS.—Nov. 27, Empire, Croydon; Dec. 4, Brighton.
SNATCHES.—Nov. 27, Grand, Abingdon.
SPANGLES.—Nov. 27, Hip., Lewisham.
SPARKLETS.—Nov. 27, Palace, Plymouth; Dec. 4, Empress, Brixton.
SPLINTERS.—Nov. 27, Hippo., Willesden.
SPLINTERS.—Nov. 27, D.P., Eastbourne; Dec. 4, Hippo., Portsmouth.
SUNNY SPAIN.—Nov. 27, O.H., Burton-on-Trent.
SUNSHINE AND LAUGHTER.—Nov. 27, Hippo., Sheffield; Dec. 4, Hippo., Southampton.
THERE AND BACK.—Nov. 27, Queen's, Poplar, E.
THUMBS UP.—Nov. 27, Hulme Hip., Manchester.
TRIP TO PARIS.—Nov. 27, Osbourne, Manchester; Dec. 4, O.H., Tunbridge Wells.
TWIDDLEY BITS.—Nov. 27, T.R. Aston.
WEDDING BELL(E)S.—Nov. 27, Hippo., Rochdale.
WHAT A LAD!—Nov. 27, New, Bargoed.
WHAT A NIGHT!—Nov. 27, Tivoli, Aberdeen.
WHAT NEXT!—Nov. 27, Palace, Southampton.
WINNERS.—Nov. 27, Hippo., Hamilton.
*1922.—Nov. 27, Hippo., Portsmouth.

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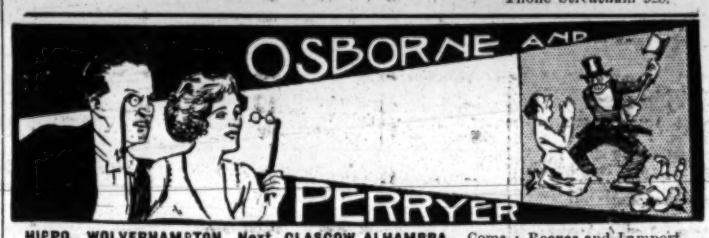

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Company as booked.

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Sidney Edwards, Kharum, Old Memories, Gresham Singers, Bioscope.
(Matinees Monday and Tuesday).

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(Rehearsal at 12.)
Ernie Roma, Chas. Falla, May Henderson, Yamayama Troupe, Patti Loftus, Denise and Jan, Bioscope.

ARDWICK GREEN EMPIRE.
(Rehearsal at 12.30.)
Adam Tomlinson, Peggy and Lena Chisholm, Masu and Yuri, Herbert Cave, Holson and Bert, Tazsewoulith Troupe, Bioscope.

CHATHAM EMPIRE.
(Rehearsal at 2.)
Company as booked.

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NOTE.—Artists engaged at any of the above theatres should send photos for display in front of the house to Manager, to be returned at the end of the week.

NOTE.—All Sketches played at the above theatres must be licensed by the Lord Chamberlain, and a copy of the licence, together with script as licensed, must be sent to the Stoll Offices at least 21 days before date of performance.

14 BAND PARTS REQUIRED for all Theatres except the London Coliseum, which requires at least 20, including 4 first Violin Parts, 2 second Violin Parts, separate 'Cello and Bass Parts, full Wood, Wind and Brass, Conductor. (Harp and Organ if required.)

STAGE DEPARTMENT.—Songs proposed to be sung should be submitted, and special stage requirements stated, in letters marked "Stage Department," by Artists three weeks before opening.

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COARSENESS, VULGARITY, &c., is not allowed. The Licensing Authorities forbid this and the majority of the public resent it. This intimation is only rendered necessary by a very few artists.

ARTISTS' SCENERY AND PROPERTIES must be fireproofed, or they cannot be brought into the Theatre. This is by order of the Licensing Authorities.

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C. B. Cochran's Production
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METROPOLITAN.
Rehearsal at 12.15.
Darktown Frolics. Lily Morris.
Howard Rogers. Rich and Galvin.
Russell and Durbin. Imperial Trio.
Greti Gargani.

TOTTENHAM.
Rehearsal at 12.
Corner's "Symphonia." Bessie Clifford.
Violet Trevenyon. Jay Whidden.
Chas Stevens. Les Brissons, etc., etc.

SOUTH LONDON.
Rehearsal at 12.
Dalast Productions presents
"The Lads of The Village."

WATFORD PALACE.
Rehearsal at 2.30.
William Productions present
"Giggles."

EAST HAM.
Rehearsal at 12.
Carlotta Mossetti and Co.
Ray Wallace and Co. in "Variety."
The Nicoletos. Chas. Stevens.
Anna Hana. Daunton-Shaw Troupe.
Scott Argyll.

WALTHAMSTOW PALACE.
Rehearsal at 12.
T. E. Dunville. The Four Swifts.
The Fayre Four. Wyn and Ivy.
Leslie Strange. Emilie Frances.
Laurance Glen. G. H. Carlisle.

BRIXTON EMPRESS.
Rehearsal at 12
The Currie Enterprises, Ltd., present
"Sparklets."

CHELSEA PALACE.
Rehearsal at 12.
Fredk. G. Lloyd presents
"Rose of Araby."

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Our recent paragraphs regarding the necessity of all performers giving of their very best work in justice to themselves, their management, and the public, have caused quite a deal of self-examination in certain quarters. The point is realised and the facts admitted. Moreover, managements, generally, are quick to note and—we are pleased to say—appreciate our attitude in the matter.

It is recognised that vocalists must select the best material if they intend to give their best efforts. Some of them who seem indifferent as to giving their best will probably be surprised when they lose the opportunity of giving anything else.

Do not be satisfied with anything but the best.

The Variety Ball.

The unanimous opinion of those present at the Variety Ball is that it beats all previous records in this connection. It was jolly all the way, the interest never once being allowed to lapse. To Harry Marlow is due hearty congratulations for his excellent organisation, and Feldman's take this opportunity of thanking him for his most artistic production of "The Sheik." Mr. Marlow evidently appreciated the excellence of his subject.

They are on the way to success who build on a good foundation.

Instrumental Hits.

The Brandons, who commence a tour at Dublin next week, will feature "The Sheik" as a French horn solo and "Smilin' Through" as a cornet solo.

Feldmanists take no risks.

Popular Act, Popular Song.

Kirkby and Hudson and "Shufflin' Along." That's all.

Never found wanting either in style or songs.

The Ballad Beautiful.

Of "Smilin' Through" Edward Groves writes: "On behalf of Myrtle Stuart, whom I have the pleasure of representing, allow me to congratulate you on my own and Miss Stuart's behalf on your beautiful ballad 'Smilin' Through.' Miss Stuart has been singing it at the Philharmonic Hall in connection with the film of the same title and made an enormous success. She will continue to feature 'Smilin' Through' at all her engagements."

Fits like the proverbial glove and always "comes off" well.

A New Act.

The Lamar Trio, a new act, report their most successful number as "Old Pal." They describe is as a "tremendous hit."

A good song is always up to date.

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Whose magnificent work everyone knows and appreciates, is booked for the pantomime at the Kennington Theatre, where he proved an immense favourite last year. His special feature this time will be "The Sheik," and he declares that his production of this great number will lack nothing in the way of Oriental splendour. We look forward to an exceptional treat.

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Supreme Hits for Panto.

WE'LL BUILD A CUTE LITTLE LOVE NEST

ROUND ON THE END AND HIGH IN THE MIDDLE

SMILIN' THROUGH

HE'S MINE, ALL MINE

ALL OVER NOTHING AT ALL

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KEEP ON SMILING

THE SHEIK

(OF ARABY)

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LEAVE ME WITH A SMILE

LA-LA-LA

DRIFTING

CHARLES

DREAMROSE

WHY DEAR?

BIMINI BAY

THAT'S HOW I BELIEVE IN YOU

SOMEDAY YOU'LL BE CALLING

DON'T LEAVE ME, MAMMY

ON A SATURDAY NIGHT

B. FELDMAN & CO.

FOOTLIGHT FLASHES.

Show Songs.

The Tennyson Wenge Trio, of Hans Crescent Hotel, Belgravia, send a batch of recent programmes from which we note numerous items from "Rockets," "Snap," "The Smith Family," and "Round in 50." The Tennyson Wenge Trio is highly efficient and highly popular.

Feldmanism — everywhere in popular evidence.

Out-And In!

Peter McSweeney, starring in "All in One," tells us that "The Sheik," with which he has been making a splendid success, was omitted for a night or two but it had to go back again. There's no other song can fill the place of "The Sheik." Mr. McSweeney is introducing "Smilin' Through" as well.

Positive, good; comparative, better; superlative—"The Sheik."

Dancing Tunes.

The West Pier Orchestra, Brighton, include numerous Feldman numbers in their popular dance programme. A recent programme found big hits in "By the Sapphire Sea," "Angel Child," and "In a Boat."

Feldmanism fits the dance.

The Banjo Boy.

Will Van Allen contributes "Ain't We Got Fun?" as one of his clever banjo items, and gets right there with this attractive melody.

BETTY AUKLAND.

Betty Aukland

(of Sam and Betty Aukland) is a well-known and dainty little figure, whose operations on the concertina are an attractive feature of an all-round artistic act. Betty is an ardent Feldmanist, and at present her selections from the Feldman list include "Moonlight," "Crooning," and "The Sheik," the last-named being introduced with special musical and scenic effects.

A bright performer makes a happy audience.

Nelson Keys.

"Squire Chumleigh" continues its immense popularity at the hands of Nelson Keys. Coliseum audiences showed their appreciation in unmistakable manner.

The "Key" that opens the door to success.

From Ould Ireland.

The Rascals C.P., writing from "A" Branch, British General Headquarters, Southern Ireland, enthuse over Feldman numbers generally, and "spot" two in particular in "Charles" (featured by Billy Baldwin) and "Give Me the Isle of Man" (featured by Connie Ryan).

Feldmanism — the "Free State" of Satisfaction.

Doing Fine.

Kitty Spencer tells us she is doing fine, and suggests humorously that "Smilin' Through" and "He's Mine, All Mine" may have something to do with it. We do not suggest; we *know*, and so does Miss Spencer, whose record with the two numbers named is one of consistent success.

Scoring all the merry way.

Feldmanism—The Fame that Endures.

London: Printed for the Proprietors of "The Era," 35, Wellington Street, Strand, W.C., by Fleetway Press Ltd 3-9, Dane Street, High Holborn. Thursday, November 30, 1922.